



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,  
199, Regent Street, London, W.

VOL. XXXI, No. 369.]

SEPTEMBER 1, 1901.

[PRICE 2d.; PER POST, 2½d.]

#### STANDS MUSIC WHERE IT DID?

**I**N the midst of the heat and bustle of the musical season it seems to those of us who take part in it that the art of music is progressing by leaps and bounds. The number of concerts in London is enormous; the amount of talent displayed is exceptional; and the public taste is much higher than it once was. And so we critics set to and write optimistic articles. But now, when there is a little breathing space, one is inclined to look through spectacles that are not rose-coloured. Nearly a century has elapsed since Beethoven wrote his *c* minor Symphony; more than fifty years has passed since the first performance of *Lohengrin*, and thirty-six since *Tristan und Isolde*; Brahms's first symphony was written more than a quarter of a century ago; and Schumann was in his prime as a composer in the middle of last century. And what have we to show in modern days? What are the tendencies now? Do they show that opera is to be the art of the future, as Wagner thought, and did Beethoven carry the symphony to its farthest limit?

Let me begin with the symphony. I make bold to say that there has been no great advance since Beethoven's day. The vocabulary has been extended, and that is all; the form remained the same until Tschaikowsky began to compose. Schumann tried to make some kind of connection between the different movements of the symphony, but the device is not convincing, and has the air of artificiality. Brahms was not by nature an original worker; he found the old paths served his turn well enough. Indeed, one may say that except in the extension of harmony, and in a small degree in the use of the orchestra, the symphony did not progress in essentials during the seventy years that separated Beethoven's *c* minor from Brahms's second symphony. The obvious answer is that there was no direction in which it could be expanded. But is that really a fact? Beethoven himself indicated a direction in his Choral Symphony, which, in spite of Wagner's dictum, I cannot look on as a confession of the inherent weakness of absolute music. On the contrary, the modern fashion for writing symphonic ballads shows that Beethoven originated an idea which ought to have been carried on by subsequent

composers. One may say, indeed, that the symphony stood still until Tschaikowsky came, for the attempts of Berlioz to use the form for descriptive purposes led nowhere, on account of the French composer's poor musicianship and want of musical invention. And what has Tschaikowsky done? Well, he changed the character of the symphony and made it modern—that is to say, he was almost the first composer to depart from the classical utterance which for so many years had been connected with that particular form of art. But the symphony in his hands is still a conglomeration of contrasting movements; indeed, even more so than in Beethoven's days. It would puzzle the keenest analyst to explain why the middle movements of the "Pathetic" Symphony, the most organic work Tschaikowsky wrote, are so different from the opening and concluding movements. Many explanations have been written, but I am afraid the truth is that the contrast was dictated by the old idea at the root of both absolute and dramatic music, that a slow movement should be followed by a quick, that gay should be contrasted with grave. It is probably this absolute view of the symphony—a form of art dictated at every turn by purely musical considerations—that has led the younger men to turn from it to programme music, the symphonic poem, symphonic prelude, and so on; for the current idea of the day is that music can embody some content other than that of music itself. At any rate the symphony has stood still, with the exception of Tschaikowsky's achievements.

The younger men of the colour school work in a style which is, indeed, not fitted to the symphonic form. They obtain their effects by daring harmony and by instrumental colour. On this side it seems to me that Tschaikowsky in his symphonic poems and Richard Strauss in his have considerably extended the language of music. We may call their music incoherent—formless it is not—but we must remember that the same thing was said of *Tristan und Isolde* in the old days. This modern school, however, has made the mistake of employing methods in absolute music which properly belong to music-drama, as perfected by Wagner. Herr Weingartner, in his "The Symphony since Beethoven," very acutely pointed out that certain themes are suitable to a symphony or piece of absolute music, and others, however

characteristic they may be, are not. The difference is that for a symphony you must invent themes that may be developed and not merely metamorphosed. In a symphony the themes are practically the thing or thought to be expressed, and if they are not striking enough or will not bear development, the composer merely utters a lot of words without saying anything definite. In an opera, on the other hand, a short, snappy phrase may have much meaning as an illustration of part of the drama. In brief, the play itself supplies what may be called the logical string of the composition. The success of Tschaiikowsky is that his themes are symphonic, however trivial or sentimental some of them may be; but Tschaiikowsky again fritters away the power of the symphonic form by thinking lightly of development.

In opera itself we look round in vain for a continuation of the Wagnerian style. The Bayreuth master's example had an immediate effect in influencing Gounod, Bizet, and Verdi. That is to say, it set so-called opera on new legs. But, except for the frank imitations of Wagner by Richard Strauss and August Bungert, the lyrical drama has not advanced. Since Verdi's *Falstaff*, the modern composers of the Italian school—the only school of opera which shows evidence of vitality—have turned their attention to realistic music-drama, in which the music is avowedly the handmaiden of the drama. They scorn the old musical interest which was the main aim of the older opera-writers, and they consider the Wagnerian musical interpretation of the dramatic psychology to be undramatic—as from a limited or theatrical view of drama it certainly is. In *La Tosca* and *A Basso Porto* music is purposely elbowed aside so that it shall not stand in the light of drama, and so rapidly do these modern Italians chase it through the pages of their score that the art never has an opportunity of becoming articulate. This is the very reverse of the methods of Wagner, who bids drama remain stationary while music discourses at its own sweet will. The fact is that the musical dramatist of the day must choose between stultifying himself to a great extent as a dramatist and writing music which shall fit the play as a glove but have no intrinsic musical value of its own. A very simple test may be applied. Obtain the pianoforte scores of a modern Italian opera, and you will find that in playing them almost the whole of the music goes for nothing; on the other hand, you may play through one of the later Wagner operas—yea, even *Lohengrin*—and the thing has an existence and value as music. I take a rough and ready view of the matter. If a musical play has no great value as music, I ask, Why write operas at all? We have the ordinary speech drama, which is capable of much more than opera ever can be capable of in the field of pure drama, and the first essential of music-drama is that it should give us something that the ordinary play does not and cannot. The answer will be that the modern realistic Italian opera of the *Tosca* and *A Basso Porto* type is theatrically effective. I admit that it is; but what an effectiveness! It is merely melodrama appealing to the crudest emotions of mankind. Composers have no time for aesthetic considerations. Wagner had, and held a clear idea of what he meant to do. But his theories are almost entirely those of a man to whom music was everything; his theories are special pleading for a music-drama in which his art should be paramount. He recognized, but evaded, the root difficulty of opera, that much of the machinery of a drama—the necessary explanations and dovetailing—does not demand musical interpretation. The old composers, as Beethoven in *Fidelio*, had a short and easy way of dealing with this difficulty: when the dialogue did not suggest or require music the characters dropped

into speech. I do not recommend that drastic measure as a panacea for the ills of opera, for, as Wagner pointed out, it draws attention to the artificiality of the musical speech: but it had sound common-sense to recommend it. The fact is the drama for opera has limits; it should be of such a character that the art of music is given full opportunities of utterance, and its action should be of a character that requires the fewest words to carry it on. Indeed, the librettist should allow for long silences, which the composer can fill up so eloquently with his orchestra. The drama for opera should also be more psychological than is generally the case, for it is only when soul-states are dealt with that the services of the art are required. Short of this we must go back to the semi-artificial music drama of Gounod and Bizet—or why not say of Mozart? The artificiality of its construction is consistent, and we accept the convention without demur. Is it impossible, then, for the Wagner music-drama to be continued? Well, no one has yet come forward with the necessary musical skill, to say nothing of genius, and even on æsthetic grounds it may be held that the Wagnerian music-drama was a magnificent failure.

With all our vaunted progress, then, it seems to me that both in opera and symphony we are standing still. No real progress has been made for the last twenty or thirty years, at the lowest computation. In chamber music, however, there has been considerable progress, though that is a bold thing to say in the face of Beethoven's "posthumous" quartets. For that progress we must not look to Germany. Brahms, with all his genius, did nothing more for chamber music than he did for the symphony. It is to such men as César Franck and Vincent d'Indy that we must look. The older composer, in his Quartet in D and in his pianoforte Quintet in F minor, has certainly broken new ground. He has carried on the Beethoven of the "posthumous" qualities, and has shown that modern chamber music can be thoroughly modern in phraseology and ingenious in form. Both these works have long been recognized on the Continent as works of genius, but many of our critics still persist in writing of César Franck as if he were merely a miracle of erudition, and had genius as a teacher. There is a field for progress in chamber music, and many things point to a renaissance of interest in this form of art among our younger men. The allurements of the orchestra has been overpowering, but in time our composers will shake themselves free from its hypnotism.

In the smaller instrumental branches of the art, can we honestly say there has been progress? Brahms has set on foot what may be called a new technique, but our pianoforte recitals are in the main a wearisome round of Beethoven's sonatas, Bach's organ preludes and fugues, Schumann's "Etudes Symphoniques," "Carneval," and occasionally one of his sonatas, and the usual Chopin Scherzos, Ballades, and smaller pieces. At the end of some of the recitals we now and then hear a wild, fire-work piece by a Russian, or a sentimental little piece by a modern composer, but of important new work there is none. Indeed, it was quite surprising to hear a Choral, Prelude, and Fugue by César Franck at one of Mr. Harold Bauer's recitals. As to the pianoforte concerto, it is tacitly admitted that it is dead as an art form. The concertos which are interesting as music do not appeal to the pianists, and we are reduced to hearing a few old masterpieces over and over again. One need not be pessimistic on this account, for, after all, the piano does not blend well with the orchestra. Nor, in spite of this jeremiad, need one be really pessimistic of music, as a whole. We are in a transition stage at present, and are

learning how to extend the language of music. In learning this our composers must be forgiven for occasional incoherence. The period of tentative effort will pass, and probably it will be seen to have added much of value to the capabilities of our art.

EDWARD A. BAUGHAN.

## GESCHICHTE DER MUSIK SEIT BEETHOVEN (1800-1900).

VON DR. HUGO RIEMANN.

(Berlin and Stuttgart: W. Spemann.)

OUR author's endeavour here, as in his Dictionary, is to preserve a catholic spirit, also to judge men and movements apart from any passing halo which may for the time have surrounded them. He is well aware that personal sympathies and antipathies must colour to some extent his art views and appreciations, also that a future estimate of the nineteenth century may differ from his; but he remarks very truly that although the subjectively coloured judgments of the contemporaries of the great masters of the past are now called in question, yet they are still of the greatest value in helping us to understand the part which these masters played in their time. And in like manner he trusts that in the future his opinions concerning his contemporaries will not be without some value. Dr. Riemann has written much, and his opinions have always commanded respect; we therefore feel that his modest hope with regard to the future is likely to be realized; anyhow, he has written a book which the present generation will find most profitable to read. In an outline of the history of nations, or of literature, or of any one of the fine arts, during a century, especially of the busy one so recently brought to a close, a writer cannot discuss men and movements at the length they deserve; but if, as in the present case, he has wide knowledge, keen judgment, and a practised pen, he can give, at any rate, the marrow of the matter. Those of his readers who are familiar with the music of the nineteenth century will enjoy his masterly and suggestive summary, while others will find it a most useful guide as to what and how they should study.

It should be clearly understood that this is no ordinary school compendium, giving a formal outline of the lives of composers, lists of their principal works, and brief appreciations more or less on ordinary lines. Dr. Riemann does touch upon the lives of the great masters, yet in no cut-and-dried style; he does mention their principal works, but also describes their characteristic features; while in his appreciations one feels that he has thought out for himself the relative importance of the various men and the nature of their art-work. There is nothing superficial in the writing, and the book, with a few unavoidable exceptions, is so free from technical expressions that it appeals even to general readers.

In his brief Introduction Dr. Riemann carefully explains that although the year 1800 does not represent the exact ending of an old and beginning of a new period of musical history, yet arbitrary divisions of this kind are convenient, nay, necessary. Chapter 1 describes the state of music about the turning of the century, noting the end of the musical mastership of Italy and the awakening to a sense of the greatness of Bach. Chapter 2 is devoted to Beethoven, and, by the way, it is interesting to note that the first year of the century witnessed the production of the first of a series of symphonies which exerted so powerful an influence over musical thought during the whole of the century; an

influence, indeed, which is still active. Beethoven's peculiar greatness, our author reminds us, did not so much consist in developing the forms established by Haydn and Mozart as in rendering the means of expression more varied and of greater depth. "Eight thematic bars of Beethoven," he says, "placed side by side with a similar number, judiciously selected, by Mozart or Haydn will furnish a far better key to the differences of the three individualities than detailed inquiries into their treatment of large forms." To make a thorough study of Beethoven's art of rhythm will be, he considers, the great duty of the twentieth century. In Chapter 3 Schubert, and the men who in the department of the *Lied* led up to him, are discussed. Chapter 4 is principally devoted to Rossini and Weber; the extraordinary success of the former seems to us at the present day like a dream, while the great service rendered to dramatic art by the latter is now overshadowed by the greater achievements of the Bayreuth reformer.

The volume is divided into "Books," and the second (Chapters 5 to 9) first gives an account of the springing up of concert societies, conservatoires, and of the study of musical history, passing on to three of the most interesting figures of the nineteenth century: Mendelssohn, "the successful worker in small forms"; Schumann, "of specifically lyrical nature"; and Chopin, who introduced a special national element into musical literature. Chapter 9 deals with the history of opera from Weber to Wagner.

Book III. is concerned with Berlioz, Liszt, and Wagner. While acknowledging the many merits of the first two, Dr. Riemann is not in sympathy with the objective character of so much of their music. Of Liszt he expressly points to the symphonic poems, "Die Ideale," "Festklänge," and "Les Préludes," as soul paintings of elevated mood, and preferable to such works as "Mazeppa" with its whip-lash and sound of horse's hoofs, or "Orpheus" with its harp notes. He will not hear of Liszt being placed on a level with the older masters, "who in purely subjective manner expressed the rich contents of their inner life." Greatly does Dr. Riemann admire Wagner, yet he issues a wise word of warning to composers not to imitate him. He advocates a return to simpler means. "One of the least refreshing results of Wagner's art," we read, "is the growing tendency to a tremendously increased instrumental apparatus," for which, however, as he properly adds, "Wagner is not solely responsible." Very instructive are the comments on all the opera composers since Wagner. Dr. Riemann holds antipodean views on Wagner's art-work to those of Hanslick, yet, judging from what he knows of post-Wagnerian opera, he is disposed to consider that author's prophecy correct, viz., "that Wagner's path along which he travelled and rose to his artistic heights is impracticable for other mortals, and certain fall awaits those who try to climb up after him."

Book IV. (Chapters 15-18) is principally concerned with modern men of various nationalities. Many pages are devoted to English composers, for our author considers that music in this country is, to use a colloquial expression, looking up. His comprehensive list of names, beginning with Perry, Surman, and Goss—mere names, indeed, at the present day—brings us down to Granville Bantock, Hamish MacCunn, and Elgar. We miss, however, the name of Coleridge-Taylor.

This rapid survey of matter concerning which columns might be written, is only intended to call attention to a volume that ought to be in every student's library. It has two excellent indexes, one of places and subjects, the other of names.

J. S. S.



THE PHILOSOPHICAL SIDE OF SOME LAWS  
OF HARMONY.

BY LOUIS B. PROUT, A.R.A.M.

(Concluded from p. 173.)

CHROMATIC chords in the key, we are next told, do not "generally cause false relations," provided they are properly treated." Exactly what constitutes the proper treatment in individual cases is a very interesting question, but unfortunately much too large a one for consideration here. I have touched upon it in my "Harmonic Analysis" in considering the melodic properties of the chromatic notes. Perhaps the most usually employed exception under this heading is in the case of progressions from "Neapolitan" chromatic harmony (harmony of ♭II) to diatonic dominant harmony (see § 276 (c)); in this, I believe the principal circumstances which condone the irregularity are the following:

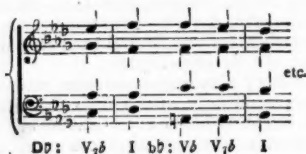
(1) That the chromatic note ♭II needs no specific resolution, as it is not, *per se*, disturbing to the tonality.  
(2) That neither ♭II nor ♯II is the 3rd (modal note) of its chord—nor, of course, the modal note of the key.  
(3) That the 5th of V is a natural complement of the root, being its simplest harmonic, and that it matters little to the general effect whether it be actually present or absent.

(4) That the chromatic note ♭II has such a strong downward tendency that it is generally unpleasant or unnatural to make it rise a semitone—which would be necessary if we had recourse to the normal method of averting false relation.

Lastly we are told that "false relation has no bad effect when the 3rd of the first chord is either the root or the 5th of the second." The statement of this exception seems to have originated with Dr. Day, who probably deduced it from his observation of the practice of the great masters; but his usual theoretical acumen seems to have deserted him in this case, for we do not find him showing the needful discrimination in the application of his exception. His procedure in this instance reminds one of a student who, having discovered that the words "plague" and "vague" are monosyllables, lays it down as an axiom that the letters "u" and "e" are silent after "ag," and then instances the word "ague" as another example! The following atrocious progression is stated in Day's "Harmony" (p. 78, Macfarren edition) to be "allowable":



If the key of the above passage had been D♭, modulating transitionally into its relative minor, the effect of the progression marked \* would have been totally different, and no exception could be taken to it:



If the æsthetic perceptions of my readers agree with my own in regarding these two examples as in no wise parallel, it must be conceded that this is due to the subtle influence of the "tonal principle," and that the exception now under consideration needs to be narrowed down in accordance therewith. I believe we shall be on the safe side if we limit it to the following few cases: False relation has generally no bad effect when the note altered becomes the leading note of

- (a) The relative minor;
- (b) The supertonic minor; or
- (c) The mediant minor;

provided, in each case, that the chord preceding such new leading note be a *primary* chord in the old key. Day's best examples (p. 77 of Macfarren's edition), and those of Macfarren and Prout, who adopt Day's wording for this exception, fulfil the conditions which I have just laid down. It seems to me that the reason for the good effect of these false relations is in the *naturalness* of the transitions (which are generally not confirmed *modulations*) into the attendant minors, and in the assurance that the chromatically altered note (new leading-note) will proceed to its own tonic (a diatonic note of the original key), and thus have hardly more than an *auxiliary* character; perhaps also to some extent in the fact that the three leading notes in question (e.g. C♯, D♯, E♯ in the key of C) are *enharmonic alterations* of the chromatic notes ♭II, ♭III, and ♭VI, and thus have not the disturbing character which might be possessed by more absolutely unequivocal sharp notes. Certain it is that the sharp 5th (= flat 13th) in the well-known chord of the augmented 5th on the dominant (dominant minor 13th) produces, on account of a similar ambiguity, absolutely no false relation with either a ♯II or ♯III preceding:



## CHAPTER XI.

§ 248. The desirability of placing *rising* auxiliary notes at a distance of only a semitone below their note of resolution arises mainly from the acoustical principle. We have seen earlier that the most important discords, excepting the augmented, have a tendency to resolve *downwards*; hence if auxiliary notes be intended to resolve *upwards* it is usually best to give them an upward impulse by augmenting them. But, as usual, tonal laws step in and modify this principle somewhat: the flatter the note is diatonically, so much the stronger is the need to sharpen it if it is to be used as a rising auxiliary note; the less flat it is, the less urgent is that need. Thus, in modern music, the subdominant is very rarely used as the auxiliary to the dominant, while the submediant and even the supertonic are comparatively frequently to be found ornamenting the respective notes which lie at the distance of a tone above them.

## CHAPTERS XII. TO XVI.

These articles have already outgrown the limits within which it was expected to be possible to confine them; but if they have served their purpose in stimulating research in such directions and along such lines as have been roughly sketched, it will be the less necessary here to



follow them through the various phases of chromatic and dissonant harmony. A few general observations will sufficiently indicate the way in which I have myself approached these subjects, and in which I think I may claim to have found a wonderful simplification of the apparently very complex questions involved and rules laid down. The laws of resolution of chromatic notes and chords are dependent upon the exigencies of *preservation of tonality*, and have been somewhat fully discussed in my "Harmonic Analysis." As regards Dr. Prout's "Summaries" for the chapters which follow (see §§320-322, 366, 369-371, 387-389, 443-445), they are convenient, but I hope he will forgive me if I say that I have not found them so essential as §319 would seem to suggest, nor even altogether infallible when applied to some forms of "thirteenth"; and I am obliged to confess that I have not infrequently told my pupils that they need not commit to memory the detailed rules of, for instance, §§321 and 322, but should rather aim to grasp thoroughly such general and far-reaching propositions as the following:

(1) Neither 3rd nor 7th, nor any dissonant note, should in normal resolutions skip.

(2) Any dissonant note can remain stationary.

(3) The 3rd most naturally rises; the other dissonances most naturally fall.

(4) If the 3rd have to fall, or the 7th or 9th, etc., to rise, it should be by the *smallest interval possible* (generally this will be the chromatic semitone).

(5) In deciding the degree of freedom, or the reverse, which may be assigned to any particular note, consider its *tonal relationship*; resolve chromatic notes more rigidly than diatonic, and secondary diatonic more so than primary.

With these and a few supplementary matters of less importance which are added as occasion requires, I find that very good headway can be made with these chapters, and that they really present less dangers of faulty part-writing than are presented by the elementary chapters on common chords and their inversions.

In conclusion, I should like to say that if I have succeeded in awakening interest in any of the questions which have been under discussion, but have not made my reasoning so clear as I could have wished, I shall be only too pleased to discuss them further at any time with any musician or student who may care to follow them up.

#### CORNELIUS GURLITT.

A VERY brief notice of the composer who lived a very long life was given in our July number, but of a man who provided so much and such excellent music for young players a little more ought to be said. Gurlitt's first teacher bore the name of Grönland, who, since the biographical dictionaries of music make no mention of him, probably devoted himself solely to teaching, leaving no writings, musical or otherwise, entitling him to mention. The gifted youth next studied, however, seven years with his father, the author, as already named, of an elementary instruction book, from the year 1834 to 1840, and the success which he obtained at his first concert given in the Tonhalle of Altona—where he was born on the 10th of February, 1820—showed, at any rate, that he was being trained up in the way he should go. In 1841 he left home, and went as music teacher to Copenhagen, but teaching no doubt showed to him, as it has done to many others, that he himself was in need of further training. Anyhow he obtained a stipend through the favourable notice of his Violoncello Sonata,

Op. 3. In 1846 he went to Rome, and was there named honorary member of the Academy of St. Cecilia. Then, after a stay of two years in Basle, he returned to his native city, and joined the Schleswig-Holstein army as bandmaster, and soon was appointed general musical director of the two provinces. In 1866 he was elected organist of the Hauptkirche at Altona, and held that post until within two and a half years of his death. He was named Royal Musikdirektor in 1873.

As a composer he was successful; with five of his works he won prizes, among which was the Quartet for Strings, Op. 25, performed at the festival of the composer's fifty years' jubilee in 1887, at the Hamburg Tonkünstler-Verein. On that occasion there appeared a catalogue of his works, which then amounted to 154; but he still worked on, and ere he laid down his pen he had reached the figure 227. Quantity without quality has, of course, no merit, but from the very first Gurlitt's compositions won favour from those who knew how to distinguish tares from wheat.

Among his educational pianoforte works the *Etudes Mélodiques*, Op. 131 and Op. 132, have long been celebrated; they may claim affinity with the delightful *Etudes* of Stephen Heller; with a few exceptions the latter, however, represent a higher stage of technical development. Grateful indeed ought to be young players for these fresh and altogether attractive Gurlitt studies. As a rule, composers are far more inclined to the difficult than to the easy, for, although it may sound paradoxical, the easy is the more difficult; only those who have really something to say can venture on it. The numbers in the first Book of *Etudes Mélodiques* are all provided with titles, but of the right sort, titles which, for the most part, may be regarded as paraphrases of usual terms, such as *con anima*, *con tenerezza*, *con espressione*, etc. In the second Book there are not any; young players once accustomed to titles would in time be naturally able to invent some little story for themselves. While on the matter of studies, we may also mention the composer's *Etudes Faciles*, Op. 130, in which no octaves occur, and the *Etudes pour les Commencants*, two sets which cleverly combine the agreeable with the useful.

Then, turning to pieces, there are the *Album Leaves for the Young* (*Albumblätter für die Jugend*), Op. 101, twenty short pieces, also provided with appropriate titles. Here again one cannot but admire the freshness and charm of these trifles. The great advantage of these pieces consists in the fact that they are all written with that full knowledge which only comes through experience of what is suitable to small hands, and, we may add, small heads. Schumann wrote a delightful *Album für die Jugend*, delightful so far as the music in itself was concerned, but then, not only did he change the grade of difficulty à volonté, often going beyond due limits, but he mixed grades in one and the same piece. Of other collections of pieces by Gurlitt we would mention the *Scenes of Childhood* (*Aus der Kinderswelt*), Op. 74, and *Album pour la Jeunesse*, Op. 140, containing a perfect mine of simple melody. And let us add the name of another pleasing set, viz., the twelve pieces known as *Buds and Blossoms*, Op. 107.

A *Fugen-Sonate*, Op. 99, bears a name which to some would be of ill-omen; the term "sonata" suggests something dry, but "fugue" is even worse. Some favoured children are brought up to understand that if a fugue or sonata prove uninteresting it may be the fault of the composer or interpreter, not of the form itself. But we are speaking of the rank and file, of children who have had few advantages of hearing good music, and who perhaps are not blessed with the brightest of teachers.

This clever *Fugen-Sonate* in three movements, however, need cause no alarm; it is a good and pleasant preparation for the study of Bach's fugues. Gurlitt also wrote music for four hands; it will suffice to mention the *Grateful Tasks* (*Erholungsstunden*), Op. 102, short pieces in all the major and minor keys, the melodies constructed upon five notes. Children, at the pianoforte, like birds in a nest, do not always agree, but these dainty little "Tasks" are well calculated to make them happy and well disposed towards each other.

Gurlitt did not confine himself to music for the pianoforte alone; he also wrote for pianoforte and strings. We may take as an excellent specimen of his pianoforte and violin music the *Sonatina* in F, Op. 134, No. 2. Here again we have only moderate grade of difficulty. It opens with a spirited *Allegro*, followed by an expressive *Andantino*, and by way of close a cheerful *Rondo*. The music is more after the classical than the romantic school, as regards type of melody and figuration, yet there is nothing stiff or formal in it. We may also mention the *Petits Morceaux de Salon*, Op. 146, for the same instruments.

Special favourites are the two Trios for piano, violin, and violoncello, Op. 121 and Op. 181; the one "im leichten Styl," the other qualified as "Miniature." Many a delightful hour has been passed by young players in practising these works.

Last of all we may remind our readers—if indeed a reminder be necessary—of the bright, clever "Marionettes" and "Commedietta" Overtures for orchestra (of strings, wood-wind, and brass), Op. 105 and Op. 137, also of the set of pieces entitled "The Classicality."

#### THE CONCERT SEASON. A RETROSPECT.

It is difficult to say what makes a concert season brilliant and what dull. The post-Christmas season is generally held to have been dull, and the death of Queen Victoria early in the year certainly cast a gloom over concert-giving until Easter had been past. But, in looking back on the music we have heard in London, one cannot truthfully describe it as less brilliant than usual. Rather, it was less well proportioned. From February to Easter there was much less music than in the corresponding period of previous years, and, as a consequence, May, and especially June, were, if anything, more brilliant. Indeed, in those months London should have been the Mecca of music-lovers all through Europe. Nowhere else could you hear so many great pianists, violinists, and singers. But more and more the music in London during the fashionable season is becoming virtuoso merely. To ordinary amateurs it is precisely the period of the year when the concert-room is least tempting, and our concert managers recognize this fact by discontinuing most of the series of serious concerts before the end of May. After then, except for a stray Richter concert, our halls are devoted to recitals of all kinds.

If the musical taste of a people could be gauged by the number of concerts given, the population of London would be musical indeed. But figures are always fallacious. London has still many musical needs which are in no way of being satisfied. Our concerts are too commercial. In orchestral music, for instance, we have only the Philharmonic concerts that are non-commercial. The Queen's Hall manager has been instrumental in giving London many fine concerts, but though the artistic standard he has set himself is commendably

high, these concerts remain purely commercial—the high standard is in itself a commercial asset. The basis of the Queen's Hall concerts is a financial success—that is to say, the artistic character of the concerts must be largely conditioned by the wants of a large public. The Richter concerts come in the same category. The Philharmonic Society, however, is only troubled by making both ends meet, or, if possible, overlap a little. In time, perhaps, the Queen's Hall audiences will have had their fill of the great masterpieces, and then they will demand more variety in the programmes. At present, however, the more familiar the programme the larger is the audience. In view of the educational influence of great music one should not deplore this, but the musical amateur of experience cannot rest content with hearing even such masterpieces as the C minor Symphony over and over again. He hears much of Richard Strauss's symphonic-poems, especially of the "Heldenleben," but he must be content with mere hearsay. What is needed in London is a society on the lines of the Philharmonic, which would give a longer series of concerts and devote itself to the introduction of new works, and to the performance of many old compositions which are unduly neglected. Such a policy cannot be pursued if commercial success be desired. In short, although the democracy of music-lovers was never so well supplied with music as it is at present, the aristocracy—the audience of professional musicians and cultured amateurs—is in no better position than it was years ago.

The London Musical Festival, however, is gradually developing into a significant musical event. In the beginning it had not much special interest, but this year the concerts conducted by Weingartner, Ysaye, and Saint-Saëns were of much interest. It was a kind of carnival of conductors, and the idea could be still further developed, and the programmes should be made the means of introducing to London several new works of moment. The ordinary orchestral concerts at the Queen's Hall present no features that demand more than a passing appreciation of the excellence of the band and Mr. Henry J. Wood's conducting. Still less do the Richter concerts need mention. The Philharmonic Society gave us one dull violin concerto—by Herr Grädener—and a brilliant and empty pianoforte concerto by Emil Sauer. It is pleasant to note that the Society produced three novelties by British composers. Of these the Symphonic-poem by Mr. William Wallace and Dr. Edward Elgar's "Cockayne" overture were good examples of the modern British school, and it is even more pleasant to be able to chronicle the absolute musical interest of these concerts since they have been conducted by Dr. F. H. Cowen. It is, perhaps, instructive to reflect that of all the orchestral concerts given during the year the most interesting are the Promenade Concerts at the Queen's Hall, the programmes of which often contain unknown orchestral works. That is made possible by the fact that these concerts take place daily for two months and a half, and because it is not a question of making each concert pay on its isolated merits. In a way we here see the good effects of a permanent orchestra.

The London musician is not much better supplied with chamber music than he is with orchestral. For some time the "Popular Concerts" have been something of an anachronism. The programmes have been too hackneyed, and the plan of employing different leaders is quite subversive of the ensemble which chamber music demands. The engagement of the Ysaye Quartet gave a new complexion to these old-established concerts, and though, perhaps, the playing of the party was not above

reproach in the matter of balance of tone, it gave us many fine performances characterized by immense spirit and energy, qualities which are, after all, higher than mechanical perfection of ensemble. The programmes, too, were of exceptional interest, inasmuch as they contained such modern works as Saint-Saëns's string Quartet, César Franck's string Quartet in D and piano-forte Quintet in F minor (compositions which claim the title of "genius"), and Vincent d'Indy's Quartet in A minor, and comparatively unknown quartets of Borodine and Tchaikowsky. It is not clear whether the public supported the policy of a judicious mixture of old and new, because the Monday "Pops," which did not draw large audiences, have failed to attract for some time now, and no efforts have been capable of bringing back to them their old popularity. It is not surprising, therefore, that they are to be discontinued.

This year lovers of chamber music had the keen pleasure of listening to the Joachim Quartet, which gave us performances of the Beethoven "posthumous" quartets that will long remain in the memory as models of interpretation if not of beautiful quality of tone. As the Joachim Quartet is engaged for another series of concerts next year, the London amateur of chamber music will be in a better position than is usually the case. But this branch of art is one in which our city has been deficient for many years, and it is to be hoped that the Saturday "Pops," under new management, will give a new impetus to chamber music.

On the whole it has been a pianists' season. From the spring to the end of June we have heard nearly all the great pianists of the day. The two recitals given by M. Paderewski proved that the celebrated pianist has not lost a tittle of his popularity, and they proved, also, that though he evidently has not kept himself in practice as a virtuoso he possesses qualities of poetic interpretation and special technical gifts which make that popularity intelligible. The other well-known pianists who have given recitals were: M. de Pachmann, Mme. Carreno, and Herr Emil Sauer. M. Sapellnikoff only played at one of the Philharmonic Concerts. A couple of new artists made successful *débuts*. The first, Mr. Leopold Godowsky, has the most finished technique of any pianist now before the public—not excepting M. de Pachmann; but he is deficient in force and colourless on the expressive side. The other was Mr. Harold Bauer, a London-bred artist, who has been resident for some time in Paris, and originally began his career here as a violinist. He played at the last of the London Festival concerts, and afterwards gave a couple of recitals, at which his intellectual and technical equipment were more remarkable than his emotional or poetic. But one desires to keep an open mind concerning Mr. Bauer, as he has by no means given us full opportunities of judging his powers. Of minor pianists excellent impressions have been made by Miss Gertrude Peppercorn, Miss Vera Margolies, Miss Evelyn Stuart, Miss Kathleen Bruckshaw, Mr. Archy Rosenthal, and Herr Wilhelm Backhaus. With the exception of the last, who is a young and promising pianist from Berlin, and is to be heard at the present series of Promenade Concerts, all these artists are either natives of, or are resident in, the United Kingdom. In this brief retrospect it is impossible to mention the many respectable pianists who have played this season. The standard of piano-forte playing is so high in these days that many artists who once would have made a name must now be content with the barest recognition of their gifts. Nor is it possible to enter fully into the many interesting vocal recitals given during the season. We have had visits

from Mlle. Landi, who is always a great artist, and from Herr Lierhammer, a baritone who has more than common intelligence. And then there have been vocal recitals by Mr. Bispham, Miss Brema, and Mme. Marchesi. In choral music the most noticeable feature was the performance of Verdi's Requiem at the Queen's Hall. Apart from the merits of the soloists, the revival of Verdi's Mass was remarkable for the fine singing of the choir, which had been trained by Mr. Allen Gill. This *résumé* of the season's work would not be complete without an acknowledgment of the enthusiasm of the Purcell Operatic Society which gave us a performance of "Dido and Æneas."

But the interest of the season has centred in the pianists and violinists. Of the latter we have heard M. Ysaye, who has been heard as soloist at the "Pops" and Queen's Hall, and, together with Signor Busoni (who ought to have given more than one recital), has held several sonata concerts; Signor Sarasate, who has been absent from London too long; and Herr Kubelik, whose career has been one unbroken triumph. Enough has been said of this young artist in these columns. Whether his reputation as an artist will outlive his fame as a virtuoso is a matter for the future to decide. On the whole the season has been brilliant indeed in virtuoso concerts, but to pretend that orchestral and chamber music have been worthy of so great a city would be the merest foolishness. It is in music for musicians and amateurs of culture that London lags behind many a smaller city of Europe, and the past season has shown no advance in this respect beyond the seasons of other years.

#### LETTER FROM LEIPZIG.

THE male choral society of Leipzig does not renounce its public concerts even in summer, and as recently the Arion gave its summer festival, so it has now been followed by the other and more important vocal union, "Paulus," under the direction of Heinrich Zöllner, the successful composer of the "Versunkene Glocke." The Paulus programme opened with Brahms's Academic Festival Overture, followed by a setting of the Platen poem, "Das Grab am Busento," for which music has so often been written; this time the text has been selected by Willem de Haan. His composition is the work of an earnest and meritorious musician, but in its sombre mood it proved somewhat monotonous. Heinrich Zöllner's "Heerschau" (written, like the previous work, for male chorus and orchestra) contains some fine stuff, yet we do not like the treatment at the close. In addition to the pieces named, we heard *Lieder* by Hauptmann, Reinecke, Carl Zöllner, Schubert, etc. The performance of all the choral music left little or nothing to desire. Fräulein Vason, a young artist hitherto unknown to fame, sang some songs by Franz, Hartmann, Tchaikowsky, and Umlauf; she has a pleasing voice and an intelligent style of interpretation. Between the singing Herr Alfred Reisenauer performed Liszt's pianoforte Concerto in A with great success. He played the music to perfection, which could not be said of his rendering of Beethoven's Concerto in E flat last winter; it would be well if the reverse were the case.

The Teachers' Vocal Union followed with its concert a few days after, and proved once again that of all the male choral societies here it is the most important. The choice of choruses and songs, however, was not of the best. Felix von Woynsch and Pfitzner did not awaken any sympathy in us, and even the Hegar works, which though clever enough, are lacking in freshness and spontaneity, end by becoming wearisome.

The two able societies, "Concordia," under the direction of Herr M. Geidel, and the "Männerchor," under the direction of Herr Wohlgenuth, have held their summer concerts, and thoroughly maintained the reputation which they have acquired in the past. Both societies at the competition for the singing of Saxon choruses for male voices at Dresden on July 7th won



prizes, but the "Männerchor" has gained sad celebrity in that it will not accept the second prize (consisting of the Ehrenpreis of the city of Dresden, the prize of the Dresden Nachrichten, and that of the Dresden Bürger) assigned to it, but places it at the disposal of the commission. Such conduct gives proof of measureless over-estimation of self, and it is also an affront to the body of judges. When one out of twelve competing societies gains the second prize, it might well be proud of the distinction, and when the body of judges consists of thirteen recognized men, and for the most part of wide celebrity (of whom we only mention Professor Edmund Kretschmer, the composer of the opera *Die Folkunger*, which has been given on a hundred stages; Professor Reinhold Becker, the famous song composer; Court Capellmeister Hagen; royal director, Professor Wermann, of Dresden; and Professor Dr. Carl Reinecke and Professor Dr. Hermann Kretschmar, of Leipzig), it ought to submit respectfully to their judgment, and be grateful for a criticism certainly highly favourable.

It is also worthy of mention that Otto Schelper, a baritone, who enjoys a high reputation at any rate in Germany, recently celebrated his jubilee of twenty-five years as member of the opera here, and on this occasion received numerous proofs of genuine and universal sympathy. The theatre director, Max Stagemann, granted him a benefit night, which proved a great success, for the house, although the prices were raised, was packed from floor to ceiling. In addition, Schelper received from theatre friends an honorary gift of £3,500.

#### OUR MUSIC PAGES.

MUSICAL forms and fashions, like everything else in the world, change. Fifty or sixty years ago Dussek, Hummel, and Spohr were popular, and in opera Rossini commanded chief attention; now we are all for Chopin, Schumann, or Brahms, while Wagner on the stage is *facile princeps*. Beethoven, however, is still a great power, and the genius of Bach, who was so long ignored by musicians generally, is beginning to be properly recognized. There may still exist foolish folk who think the latter dry, but of such no notice need be taken; to discuss with them would be folly, for even if they yielded to argument they would prove poor converts. One of our pieces is the *Siciliano* from Bach's second Sonata for flute and piano, transcribed by Eric Kuhlstrom for the latter instrument, a piece of wonderful freshness and charm, and overflowing with lovely melody. The other piece is the stately *Sarabande* from the first French Suite. Neither presents any technical difficulty, but both demand careful phrasing.

#### Reviews of New Music and New Editions.

*Incidental Music to "Herod"*: Suite for Orchestra. By S. COLERIDGE-TAYLOR. Op. 47. Transcribed for the Pianoforte by the Composer. (Edition, No. 6105; price, 2s. 6d. net.) London: Augener & Co.

PLAYGOERS do not, as a rule, pay much heed to incidental music; on the contrary, they take advantage of it to chat with friend or neighbour concerning the play, events of the day, or even the weather. And yet the managers of our theatres for many years have secured the services of composers whose music deserves a careful hearing: the late Sir Arthur Sullivan, Sir A. C. Mackenzie, Mr. Edward German, to name only a few. This indifference shown to their music in the theatre has induced composers to present it in suite form for performance in the concert-room. In the first number of Mr. Taylor's "Herod"

suite, entitled *Processional*, rhythm, of course, plays an important part; for the rest, the music is bright and vigorous. No. 2, *Breeze-scene*, is noticeable for the plaintive charm of its principal theme; the one in the middle major section still exhibits the same character, though here there is passion, albeit restrained; frequent moving passages in semiquavers are, no doubt, typical of soft winds. No. 3 is a *Dance*, and by harmonic and rhythmical devices of various kinds the composer offers a dainty tone-picture. The Finale, a movement clear in form, has plenty of life and vigour. The reduction of the orchestral music for the pianoforte is effective, and not difficult. The middle movements lend themselves more readily to this kind of treatment, and the music generally, though deprived of orchestral colouring—a factor of no small importance—will give pleasure.

*The Minstrelsy of Ireland*: 200 Irish Songs adapted to their traditional airs, arranged for Voice, with Pianoforte accompaniment, and supplemented with Historical Notes. By ALFRED MOFFAT. Second Edition (No. 8928; price, in paper covers, net, 4s.; bound in cloth, net, 6s.). London: Augener & Co.

WHEN the first edition appeared of this important work a special article was devoted to its contents, pointing out how much time and trouble Mr. Moffat must have taken in its preparation. Of this the numerous historical and critical notes furnish considerable evidence, yet of much long and patient research there are in many cases no outward and visible signs. As to the importance of such an undertaking, we may once more quote the eloquent words written by Bunting more than a century ago in the Preface to his "General Collection of Ancient Irish Music": "It is a debt which every man owes to his country to search for and perpetuate the records of other days, and to oppose, as far as he can, the destructive ravages of time." Although it may, as stated, be "the duty" of every man thus to act, it is one which, especially as regards old folk music, only very few are able to discharge in a satisfactory manner. It requires deep knowledge and critical acumen, qualities possessed by Mr. Moffat. It is so easy to be led astray; to mistake one song or one version for another, owing to some strong resemblance; or to accept statements of writers made, it may be, in good faith, yet not resting on any solid foundation. We note the importance of such a collection; at the same time it is one of surpassing interest. Folk music has never-ending charm, especially the characteristic old airs of Ireland. We are not surprised at Mr. Moffat's "Minstrelsy" reaching a second edition. The general public may be content to sing or play over the various numbers in this comprehensive collection; but students, especially those who are fellow-workers with Mr. Moffat in the folk field, will study the foot-notes with both pleasure and profit.

*Sonatina* in G for Violin and Pianoforte by DIABELLI. Edited by EMILE THOMAS. (Edition No. 7347; price, net, 1s.) London: Augener & Co.

MANY musicians judge of a work by its length; an opera seems to them more important than a cantata, a sonata than a sonatina. You may often hear it said of some composer, "he has written not only small pieces, but great works such as operas or symphonies," as if the former were mere bagatelles, the latter really great works. And yet, as has often been remarked with regard to Chopin, his short pieces are the most meritorious, his true stepping-stones to fame. Diabelli, the pupil of Michael Haydn, wrote operas, masses, cantatas, and much chamber music, but these have passed into oblivion, whereas the lease of life of his sonatinas and sonata duets

is not yet determined. The music is cleverly written, and the educational aim is ever kept in view, but it is always fresh and pleasing. The Sonata in G consists of a brief introductory *Andante sostenuto*, a graceful *Tempo di Menuetto*, and a sprightly *Rondo*.

*Biondina*. Mélodie pour le Violon avec accompagnement du Piano par G. DE ANGELIS. Op. 10. London: Augener & Co.

COMING events cast their shadows before them, and already in the brief introductory symphony of this piece one can feel that the music will be of impassioned and modern character. At the fourth bar the violin starts off with an expressive theme, the first phrases of which are repeated echo-wise in the accompaniment. There is a gradual working up to a *forte*, then a calming down, after which a few agitated bars lead to a pause on the tonic. Next comes a quiet, persuasive theme in the key of the subdominant, soon to be heard again with new harmonies. A short *allargando* passage leads back to the principal theme, the piece ending with a reposeful coda.

Franz Schubert's *Lieder*, transcribed for the Pianoforte by FRANZ LISZT: *The Trout (Die Forelle)*. London: Augener & Co.

THIS well-known Schubert song was transcribed by Stephen Heller, and in so delightful a manner that it soon became a general favourite; few in number, indeed, must be the pianoforte players who have not made its acquaintance. And yet Heller has not all the field to himself, for in Liszt he has a formidable rival. Yet the very name of the great pianist suggests music difficult to play; on that account, therefore, his transcription of the same song has not perhaps enjoyed similar favour. Yet it is really not difficult, though it may look and also sound so. No one understood better than Liszt, when he chose, how to make a good show without giving great trouble. There are some who like Liszt's music—though little of the piece under notice can, of course, be credited to him—and there are others who do not care for it, but both friend and foe agree that his writing for the pianoforte is as interesting as it is clever.

*Studies in Part-Playing for the Pianoforte*, by ERNEST FOWLES. (Edition No. 6126; price, net, 2s. 6d.) London: Augener & Co.

WE commend the notice of these excellent *Studies* to all teachers of the pianoforte. In his preface Mr. Fowles refers to the absolute necessity for a "thorough and complete course of study in polyphonic music" on the part of those who aim at a standard of excellence in pianoforte playing. Among composers of polyphonic music Johann Sebastian Bach, of course, stands pre-eminent, but all the great composers have very frequently written in this style; and without knowledge of its peculiar difficulties players make but a sorry muddle of the music. It is, indeed, by no means surprising that some, while acknowledging the cleverness of Bach, should consider him dry; persons who, through lack of knowledge and experience, cannot play and study Bach's fugues for themselves, have to rely entirely upon an interpreter, and if he be incompetent to reveal the glories of the master, how is it possible that the music should awaken any enthusiasm in them? And it is even worse when pianists, through their own unintelligent readings, form for themselves a totally wrong opinion of the music. Mr. Fowles has carefully prepared his various sections, and "arranged them in the order in which they appear as the result of personal experience in the training of the average student"; those of exceptional ability demand, of course, exceptional treatment. There are exercises in 2, 3,

and 4 parts, and each difficulty is properly explained; the studies themselves are short, and all phrased and fingered; and it should be noted that many are extracts from works with the name of the composer attached. The first *Studies* in each section consist of very plain notes, so that the student, unperplexed by difficulties of time and key and, so far as possible, rhythm, may devote his whole attention to the particular difficulty to be overcome. Section 9 concerns the "predominance in tone of one part above another," a delicate and difficult study. Here, of course, the student must not only understand the different kinds of tone which he wishes to produce, but his fingers must be under perfect control so as to immediately obey his will. As a help, Mr. Fowles has printed the more important part in larger type. Towards the close there are six Fughettas, three for the right hand alone, and three for the left alone, which will prove entertaining as well as instructive. And then by way of finale there are some interesting passages from modern pianoforte music based upon the older polyphonic style. A beginning is made with Mozart, after which come more genuine moderns, such as Sterndale Bennett, Chopin, Brahms, and even Dvořák.

*Old Chamber Music (Alte Kammermusik)*. A Collection of Canzones, Sonatas, etc. (*da chiesa e da camera*), for strings alone, or with a thorough-bass. Edited and arranged by DR. HUGO RIEMANN. Book II. (Score). (Edition No. 5392; price, net, 2s.) London: Augener & Co.

THE days of paduanas and galliards, of canzones and courants, are past, and yet it is most refreshing and, of a certainty, most profitable to look back from time to time at the music of the seventeenth and eighteenth centuries. The movements may be short, and the tonality as compared with modern custom very restricted, but in its way the best of such music is as full of life and beauty as that which to-day so fascinates us. In the Book before us there are pieces by no fewer than ten composers, concerning some of whom and whose music we can only speak briefly. Melchior Franck (1573-1639), represented by a quaint *Intrada* and *Tants a 6*, was court capellmeister at Coburg, and a prolific composer. These pieces are written for two violins, two violas, and two 'celli; the *Tants*, by the way, points to the secular origin of many old chorales. Next come a Paduana and a Variation-Suite from early seventeenth century collections of dance movements, and then a Suite by Johann Hermann Schein, remarkable for its freshness and rhythmical interest. Schein was a worthy predecessor of Bach as cantor of St. Thomas's, Leipzig. The Suite is taken from his "*Banchetto Musicale*," published in 1617, which is described by Dr. Riemann in his Dictionary as "a very important monument of the oldest German music for strings." A *Paduana e Galliarda a 5*, by Georg Engelmann, from a collection published in the same year, proves equally attractive. We next find the name of an English composer, Thomas Simpson, who in 1615 was violinist in the chapel of the Prince of Holstein-Schaumburg. His *Pasameza con Variationi* was published in a Frankfurt collection, together with other pieces by English composers, and if only these were as good as the *Pasameza*, the Germans of that day must have held English music in high esteem. A *Canzone auf den Schäfferstantz*, by Erasmus Widmann, is exceedingly dainty. The composer, a poet laureate, was organist at Rotenburg-on-the-Tauber, and published music both sacred and secular. The two remaining pieces in the Book have a pianoforte part skillfully elaborated from a figured bass by Dr. Riemann. They are a Paduan and

Courant, entitled "Dolorosa," by Samuel Scheidt, the distinguished pupil of Sweelinck; a Suite by Carlo Farina, an Italian violinist, who went to Dresden about 1628, and there published in 1628 a collection of pieces; and a Suite by Johann Neubauer, of whom we can find no mention in the dictionaries. All this music cannot be discussed at the length it deserves, but what little we have said about it ought to induce musicians to purchase the Book, and study it for themselves. Most, if not all, of the numbers are taken from works by no means easy of access.

### SOME REFLECTIONS ON THE OPERA SEASON.

THE musical journalist, as a rule, has much to say of the opera season before it has begun and whilst it is in progress, but the fall of the curtain on the last performance is generally made the occasion for a perfunctory review of the work of the season—as perfunctory as the "God Save the King" which rounds off the whole. There are several reasons why the season deserves some kind of extended obituary, even when it will be read rather more than a month after Covent Garden has closed its shabby classic portals. In spite of the almost mechanical sneers which greet every endeavour of the syndicate to ameliorate the performances year by year, I certainly do believe that the management has certain definite ideals to which, to the best of its ability, it strives to attain. One must remember that an immense amount of money has been spent in the improvement of the stage mechanism, and that argues some idea of permanency. Of course, this may be only the action of business men who desire to do all they can to set their venture on a sound commercial foundation, for it is clear that a modern stage vastly improves the wares they have to offer to the public, and considerably heightens the value of their property. But though I expect to see this explanation put forward, I myself do not believe in it. Some kind of improvement was necessary at Covent Garden, it is true. The stage was so old-fashioned that it required a large number of men to work it, and gave rise to many practical inconveniences. But the syndicate did more than "improve" the stage. At great cost and much trouble it has given London one of the best equipped opera stages in the world. There was no commercial need for such a sweeping reformation. A little practical tinkering would have removed the inconveniences caused by the old-fashioned mechanism. For that reason I am forced to the conclusion that the syndicate holds the ideal of making opera in London as perfect as possible. That the results of the new stage have been by no means commensurate with the money spent on it is not exactly the fault of the management, which has been more or less in the position of a nation that buys many brand-new ships of war, with all the most modern inventions and appliances, and only possesses officers and men accustomed to old-fashioned sailing frigates fitted with auxiliary steam power. No reasonable nation would expect good results from that. It may be said that a Government which buys modern ships and has no crews trained to work them acts very foolishly. Perhaps so; but at any rate it is something to possess the ships. The gossip of the smoking-room at Covent Garden solemnly stated that no one in authority quite understood which button to press, and certainly the undecided movements of the scenery early in the season gave colour to that statement.

In other respects, too, the syndicate has shown that

it strenuously desires to better its performances. The appointment of M. Messenger as manager has been criticised right and left, and I cannot extend my apologies to cover all the bad management of the stage, but I can quite imagine that the authorities meant well in appointing him, and I can also imagine that next year the influence of M. Messenger will be more strongly felt. Even as it is, I by no means subscribe to the sweeping criticism of him which has appeared week after week in certain quarters. Before he came here in May, M. Messenger declared that one of the first reforms he meant to initiate would have as its object the improvement of the chorus. Now, the Covent Garden chorus has, from time immemorial, put money into the purse of the sarcastic paragraphist. It has suggested so much obvious wit, and sometimes the sarcasm was deserved even during the past season. But in many ways the chorus had been distinctly improved. Some of the old voices had been weeded out, and new singers imported, and the acting showed considerable advance in intelligence, though often there was more than a suspicion of mechanical histrionics.

One cannot praise the repertoire of the season, but here the syndicate suffers from reasons which I will set forth later. Praise is certainly due to it for having produced Professor Stanford's *Much Ado about Nothing*, though many of the critics seem to think that production almost a crime. We were glad, also, to hear Lalo's *Le Roi d'Ys*, which, in spite of all its dramatic weaknesses, does contain much charming music and is much more interesting than many of the works in the regular repertoire. The Press, for a wonder, was unanimous in its criticism, although I note that one fiery critic has presumed that the opera was unnecessarily "slated"; but the public received the work indifferently. If the syndicate, indeed, decided to perform nothing but hackneyed operas, and rigorously eschewed all novelties in the future, it should not be censured in the face of the discouraging reception of all new compositions. That reception is an index to the place our opera season must take if it is to survive. And the list of works given during the season and the number of their performances are even clearer proof that the Covent Garden opera season must not be judged from a musical, but from a fashionable point of view. So convinced am I of this, that the tentative efforts of the syndicate to secure a better *ensemble* seemed to me quite futile. Just glance at this list for a moment: *Faust* was performed eight times: *Lohengrin* and *Otello*, six; and *Roméo et Juliette*, *Tristan*, and *Carmen*, five. Now, I have no quarrel with Gounod's *Faust*. I am quite ready to admit that in its own way it is a work of genius, and it always draws a large audience. But the third group of operas gives us a clue. No one will pretend that Gounod's *Roméo et Juliette* can be placed on a par of popularity with *Tristan* and *Carmen*. The first of these works was performed because M. Saléza, the tenor, likes the part of Roméo, and because the Melba must be heard as Juliette. As it happened, she was only able to sing the part twice, owing to an unfortunate indisposition. But Madame Eames and Madame Suzanne Adams naturally wanted to sing in an opera which gives a prima-donna so many chances. There is comfort in the fact that *Tristan* was performed five times, but that comfort is readily dispelled when we note the *Meister-singer*, *Don Giovanni*, and *Siegfried* were played only twice against the three times of *Rigoletto* and the five of *Roméo et Juliette*. Mozart's masterpiece was put on at the end of the season, and given a rather less indifferent performance than usual, but I have an



## SARABANDE

from the first "French Suite"

of

J. S. BACH.

Arranged and fingered by Eric Kuhlstrom.

Andantino. (♩ = 80.)

PIANO.

*p sempre legato*



This musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5 above or below the notes. Dynamic markings include *p* (piano) and *f* (forte). The first system begins with the instruction *marcato il basso* in the bass staff. The second system features a *f* marking. The third system includes a *p* marking. The fourth system has a *f* marking. The fifth system concludes with a *p* marking. The score is characterized by intricate fingerings and a mix of melodic and harmonic lines.

## SICILIANO

from

J. S. BACH'S

2nd Sonata for Pianoforte &amp; Flute.

Arranged and fingered by Eric Kuhlstrom.

(♩ = 120.) Flauto.

PIANO. *dolce e legato*

1 2 3 4 5 6 7 8 9 10 11 12



This image shows a page of musical notation for a piano piece. The score is written for piano (p) and includes various dynamic markings such as *mf*, *ff*, *p*, and *rall. e dim.*. The notation features complex fingerings, often indicated by numbers 1 through 5 above or below the notes. There are also trills and slurs. The piece is in a key with one sharp (F#) and a 3/4 time signature. The notation is arranged in four systems, each with a grand staff (treble and bass clef). The first system starts with a *mf* marking. The second system has a *ff* marking. The third system has a *p* marking. The fourth system has a *rall. e dim.* marking. The piece ends with a final chord and a fermata.

uneasy idea that it would never be given at all were it not that it is useful for combination casts. The same thing may be said of *Les Huguenots*, which may yet have a future.

The fact is the Covent Garden management is in an impossible position. It has first of all to please its different sets of subscribers. Those who have seats on Tuesdays and Fridays naturally desire to hear the same operas (with the same "star" singers) as the Monday and Wednesday subscribers, and the Thursday and Saturday box-holders would be indignant if they did not have their share of Calvé as Carmen, Melba in anything she chooses, and Ternina as Isolde. That matter, complicated as it looks, is easy enough to arrange. The difficulty arises when the great artists whom everyone wants to hear are suddenly indisposed. That throws the whole machinery out of gear. It should be mentioned that each artist is engaged for so many appearances, and these have to be worked in by hook or by crook, or the syndicate would suffer a dead loss. Also there is the little matter of each celebrated artist wishing to appear in certain parts, and disliking others which the public likes, and, naturally, there is a kind of rivalry which results in many performances of *Faust* and *Roméo et Juliette*. A little imagination will help my readers to understand what all this means. As to the rehearsals, the season lasted eleven weeks, during which time twenty operas were mounted, and of this number two were absolute novelties, and one—*Messaline*—not in the regular repertoire. The chorus and orchestra are gathered together about a week before the opera season begins, and during the first fortnight the performances are of the nature of dress rehearsals.

It is impossible to conceive that anything approaching perfection could be achieved, and, considering all things, it is amazing that the standard of performance was as good as it often was. The syndicate did all that was possible to bring out new artists. We had Herr Knote and Herr Forchhammer, both artists of note, for the Wagner music-dramas, but neither satisfied the fastidious taste of the Covent Garden audiences (mindful of Jean de Reszke). We had a new German prima-donna, Frau Claus, but though she is considered a capable artist abroad we did not accept her as Isolde or Elsa. Great tenors and sopranos for Wagner rôles are rare indeed. In fact any kind of tenor is rare. M. Jérôme, from Paris, was a disappointment, but Signor de Marchi and Signor Anselmi were valuable "finds." There was only one new lady of note—Mlle. Paquot, a very gifted young singer with a fine mezzo-soprano voice, which she ill-treats, and with an uncommon dramatic intelligence. The great "stars" shone brilliantly—Ternina as Isolde, Eames as Elisabeth and Marguerite, Melba as Mimi in *La Bohème* and as Marguerite and Juliette; and many of the lesser lights were brighter than before. But it is the old story: we have no heroic tenor now-a-days. Tamagno was made the draw in the middle of the season, but his blatant methods made the judicious grieve, and he is a very limited artist in every respect. None of the other tenors had any pretensions to being heroic. The syndicate cannot manufacture tenors, and apparently it cannot arrange matters so that there is some balance in the season as a whole. We were given hardly anything but Wagner until the middle of June, then we had a reign of Italian and French operas.

I have apologised enough. I have recognized the difficulties which beset the path of the management, and have credited them with the best of intentions, but at this distance from the glare and bustle of the season one sees so clearly how futile the whole business is, and

must ever be, that seriously to criticise the Covent Garden season is as useless as shooting an arrow at an ironclad. The whole thing is mightier than art or criticism. The opera is part of the fashionable life of London, and will exist just so long as it runs on all fours with the wishes of its patrons. Here and there, even in these conditions, a detail or so might be improved, and if a master-mind reigned at Covent Garden many of the artistic absurdities which now take place there would never take place a second time. A Napoleon of opera might, by Herculean labours, reduce the chaos to order, but he would inevitably find himself in opposition not only to the managing directors, but to the many fashionable *cliques* that expect to have some share in the management of our opera. And especially would he find himself in splendid isolation when he had to confront the great "stars." The stoutest heart quails at the thought. No; we must muddle along as best we may. The conditions are inexorably fixed. The "star" must be allowed to rule so long as the subscribers demand the "star," and when that is the chief power in an opera-house, criticisms on the score of a hackneyed repertoire and ill-balanced performances are thrown away. All one can say is that though the "star" system compels us to listen to the same works over and over again, season by season, and decade by decade, there are now and then the compensations of hearing such fine performances as those of Ternina in *Tannhäuser* and *Tristan*, of Mme. Eames as Marguerite and Elisabeth, and of Mme. Calvé as Carmen.

And is this all the opera London is to have? It is all we shall ever get at Covent Garden. It is possible the performances may improve in *ensemble*, but the repertoire must ever remain samely, because it is at the mercy of the singer. Covent Garden is not a musician's opera-house; nor is it meant for the comparatively poor amateur. That there is a public for opera at reasonable prices I am sure; the audiences drawn by the Carl Rosa and Moody-Manners opera companies prove that. But the limited schemes suggested in certain quarters would hardly meet the case. The cry for opera in English, for instance, may sound logical, but it would mean that only English or American artists could be employed, and our native singers have much to learn before a successful troupe could be formed in London. Besides, it is very doubtful if operas should be performed in translations. I have not yet heard one that does not lose much dramatic point in the process. The example of the Continent is no answer to this artistic objection. The cry of opera for the people savours of cant, for the public that would support a permanent opera-house is not composed of ill-educated men and women who know no language but their own, and it is more than doubtful if opera in any form would have that kind of popularity. What is wanted is an opera which would give us good performances with the best artists, foreign or English, that can be obtained, and would become part of our daily life, and not part of a fashionable season. How long must we wait for that which every Continental city possesses?

BECKMESSER.

## Musical Notes.

### HOME AND COLONIAL.

London.—Royal Academy of Music: Two scholarships (Ross), founded this year by bequest of the late Mr. Roger Rowson Ross, of Manchester, of the annual value of about £60 each, and tenable for three years, will be

competed for on October 31st next. One will be awarded to a male vocalist, the other to a player on a wood-wind instrument. The first instalment of five of the Ada Lewis Scholarships (soprano singing, tenor singing, pianoforte, violoncello, and viola or double bass) will be competed for on Tuesday, September 24th. An exhibition of the value of £20, the gift of a friend of the Academy, who desires to remain anonymous, will be awarded to the best candidate for admission as a student (of either sex) in organ playing at the entrance examination to be held on September 23rd.—The Moody-Manners Opera Company, Limited, offer two prizes of £250 each, together with 10 per cent. of any net profits made by the Company, for two original operas. British subjects only can compete for one prize, non-British for the other. Competitors must send in their work under a *nom de guerre* not later than May 1st, 1903. Sir Alexander Mackenzie, Professor Prout, and Mr. Joseph Bennett will be the judges for the English, and M. Colonne, Signor Mancinelli, and Herr Lohse for the foreign opera. For further particulars apply to Mr. C. Manners, 44, Berwick Street, Oxford Street, W.

Liverpool.—There is nothing to keep one's musical interest alive here except the half dozen orchestral concerts which Mr. Rodewald is giving at the New Brighton Tower. The chief items in the programmes have been: July 28th, the Pathetic Symphony, and the *Rosamund* and *Flying Dutchman* Overtures; August 4th, Beethoven's C minor Symphony, Overture to *Tannhäuser* and Introduction to Third Act of *Lohengrin*; August 11th, the Hungarian March from Berlioz's *Faust*, Schubert's "Unfinished" Symphony, the Siegfried Idyll, and Elgar's Variations; August 18th, Tchaikowsky's 5th Symphony in E minor, "Klingsor's Garden and Flower Maiden Scene" from *Parsifal*, and Borodin's "On the Steppes of Asia" and *Prince Igor* Overture. The representations have been as excellent as the programmes, which have been unspoilt by vocalists.

Edinburgh.—With the exception of Church services and theatre *entr'actes*, no public music is attempted here in the heat of summer. We have to fall back on Nature for a song and the streets for an accompaniment. The chatter of that unmusical morsel, the city sparrow, the unscored song of the blackbird in the garden, the hum of business, the rattle of traffic, the drawl of the cable-car, the post-horn of the Queensferry coach, the newsboy's yell, and the coalman's call—all these and more, diverting *motifs* in the symphony of everyday life—make up a daily programme of doubtful form but of never-failing interest. In the Salvation Army, however, we have a robust reminder of the prescribed, both orchestral and choral. The piano-organ, with its overdone variations, suggests the technical. The street singer, with his unpassable *portamento* and peculiar phrasing, serves as a feeble remembrance of the ballad concert. At night there are the perambulating bagpipes, the concertina with the little marching party in its train, the policeman's whistle—and yet there are some who persist in calling us an unmusical nation.

Dublin.—For week ending August 10th we had F. S. Gilbert's English Opera Company at the Queen's Theatre in *Maritana*, Balfe's *Satanella*, *Il Trovatore*, *The Daughter of the Regiment*, and *The Bohemian Girl*. Mr. Gilbert deserves great credit for his plucky venture. The Pan-Celtic Congress of representatives of all the Celtic nations is exciting much interest here. The ancient melodies of the various countries will be played and sung.

Adelaide.—The University of this city is about to appoint an Elder Professor of Music and Director of the Elder

Conservatorium of Music. Applicants, who must not be less than twenty-five nor more than thirty-five years of age, and must be Graduates in Music of a British University, must send in their names to the State Agent-General for South Australia, No. 1, Crosby Square, Bishopsgate Street Within, on or before September 23rd, 1901. The salary is £800 per annum. The term for which the appointment will be made will be five years certain from February 1st, 1902. The representatives of the University in England will select the three applicants whom they consider best qualified, and will submit their names to the Council, who make the final selection, although they are not bound to appoint any of the three gentlemen whose names are thus forwarded to them.

#### FOREIGN.

Berlin.—A new Berlin Scala Theatre has been founded, to open next autumn, for the performance, against payment of expenses, of unpublished operas, operettas, symphonies, oratorios, etc.; likewise of all kinds of dramatic works, in a special theatre holding 1,500 persons, with an orchestra of sixty executants under the direction-in-chief of Franz von Blon, formerly conductor of the Hamburg Opera. Chamber works, songs, etc., are to be given in a hall holding 400. Address, enclosing postage for reply, to the Berliner Scala, Berlin S., Luckauer Strasse, 15.—Bruno Walter, conductor of the Royal Opera, has handed in his resignation.—The Royal collection of ancient instruments has received a valuable addition from Franz von Mendelssohn in the shape of over 400 portraits of musical and dramatic celebrities, mostly of the first half of the nineteenth century.—The recently deceased veteran composer, Professor and Senator of the Berlin Academy of Arts, Georg Vierling, has left 1,500,000 marks for charitable institutions of this capital. Nobody had imagined that he had, after Siegfried Wagner, been the wealthiest German composer.—The Emperor William II. has given 3,000 marks to the Bayreuth Jubilee Stipend Fund founded here. The total collection amounted at the end of June to nearly 17,000 marks.

Cologne.—An Epilogue to Sudermann's drama *Johannes*, by Georg Langenbeck, strongly Wagnerian both in style and thematic material, was given here for the first time.—The Vocal Male Choral Society, Polyhymnia, has celebrated its fifty years' jubilee.

Munich.—The Royal Academy of Music was attended last year by 303 students. Karl von Perfall, who has entered upon his seventy-ninth year, has resigned the presidency of this institute (not to be confounded with the Musical Academy), which he had held since 1872. Bernhard Stavenhagen (born 1862), the well-known pianist and conductor of the Royal Opera, has been appointed his successor. Von Perfall retains all his other musical functions.—To general regret, Siegfried Ochs had to refuse the conductorship of the famous Porges Choral Union owing to his important duties as director of the Berlin Philharmonic Choral Society. He is, however, coming here once every fortnight for the rehearsals of next season's concerts, which are to include one complete Bach programme.

Darmstadt.—"Belsazar," ballad for male chorus and orchestra, by Karl Flinsch, but more particularly "Gerlind," for vocal quartet, mixed chorus, and orchestra, by Ruckbeil, have met with a very favourable reception.

Göttingen.—On the occasion of his seventieth birthday Josef Joachim has been created Doctor of Philosophy, *honoris causa*, of the local university, where he had studied in 1853. A marble tablet marks the house (Rumann, Nicolausbergweg, 15), where he had stayed with his friend Johannes Brahms. The chief reason given in



the diploma for the above eminent distinction is the great violinist's strict adherence to the loftiest ideals in musical art.

**Würzburg.**—According to the twenty-sixth annual report, the Royal College of Music was attended during last season by 745 students, with 19 teachers, under the direction of Dr. Franz Kliebert.

**Eisenach.**—A Grand Beethoven Festival, consisting of four concerts, will be given here from 5th to 7th October next by the famous Meiningen Orchestra, under Fritz Steinbach's direction. The distinguished Scotch pianist, Fred. Lamond, will play the "Emperor" Concerto in E flat.

**Carlsruhe.**—During the school year of 1900-1901 the Grand Ducal Conservatorium numbered 682 pupils, against 602 during the preceding season.

**Neustadt o/H.**—A new cantata, *Hermann the Liberator*, for male chorus, vocal soli, and orchestra, by Karl Zuschneid, was produced under the composer's direction with decided success.

**Frankfurt o/M.**—N. Manskopf's famous musico-historic museum has been enriched by sundry new acquisitions, including the portraits of the celebrated French composer, Marc Antoine Charpentier (1634-1704), of whose numerous works a complete edition is in course of preparation; likewise of the vocal teacher, Michel Lambert, of Paris, father-in-law of Lully and court musician of Louis XIV. (1610-1696). But perhaps the most interesting of all is a fine engraving of the Italian vocalist, Teresa Saporiti, enthusiastic admirer of Mozart, and the Donna Anna of the *première* of *Don Juan* on October 29th, 1787, at Prague. She died on March 17th, 1869, at Milan, at the advanced age of 106. Born in 1763, she was seven years younger than Mozart, and twenty-four years old at her aforesaid appearance at Prague.

**Sondershausen.**—The well-known Loh Concerts, which render the acquaintance with the principal masterpieces of our musical literature accessible to all classes, in the beautiful Loh Park, free of charge, are attaining this summer the 100th anniversary of their existence.

**Stuttgart.**—The ever growing success of the local Conservatorium is again illustrated by the recent creation of four gratuitous scholarships. Moreover, a pianoforte Master Class, under the direction of Prof. Max Pauer, will open during the present month of September.

**Ulm.**—Prof. Beringer gave three organ recitals of considerable interest, the first and third being devoted exclusively to the works of the distinguished Stuttgart musician, S. de Lange, and to the talented Max Reger respectively, the first-named composer's Sonata, Andante, and Solemn March calling for special mention. The programme of the second concert was miscellaneous.

**Bayreuth.**—The *Flying Dutchman*, which opened and was heard for the first time at the Grand Festival performances, achieved an altogether sensational vocal, orchestral, and scenic effect. *Parsifal* and the *Ring der Nibelungen* were the other works given. Of the 124 musicians who took part in this year's performances, seven orchestral members had, besides the conductor, Hans Richter, joined the first Festival representation in 1876, one of them, the cellist Kirchner, of Hanover, having played at each successive Festival. None of the few solo singers of 1876 who are still living appeared this time.—A written appeal, headed by E. Humperdinck, Hans Thoma, and Albert Niemann, soliciting support to the much debated extension of the *Parsifal* copyright to a period of fifty years, has been laid before the visitors for signature, but, it seems, with very slight success. And indeed it may be asked, why should lovers of music deliberately debar themselves from the possibility of hearing *Parsifal* anywhere outside of Bayreuth? At the

same time it is only just to mention that, according to a letter addressed to some members of the German Reichstag, Frau Cosima Wagner would be willing to forego all pecuniary benefit which would accrue to herself and family from the prayed-for extension of that copyright.—The news that the Bayreuth performances are to be continued every year in antagonism to the Wagner performances of the new Prince Regent Theatre at Munich, appears to be likewise—at least, so far—contrary to fact.

**Vienna.**—The Imperial Opera is short of two conductors. Several *chefs*, including Blech and Gille, have been invited to conduct on trial next autumn.—The famous Conservatorium, founded in 1817 and now directed by Richard von Perger, was attended during last year by 933 students with 62 teachers. The famous *virtuoso*, Emil Sauer, of Dresden, is said to have accepted the position as head of the newly created Master School for pianoforte playing, for which the Government has conceded the needful grant. Meanwhile, Bruno Eisner, pupil of Robert Fischhof, professor of the pianoforte at that institute, has won all the first prizes, including the magnificent grand pianoforte which is generously offered annually to the best pupil by the renowned manufacturer, Ludwig Bösendorfer. Great things are expected from Eisner's musical future.—The gifted composer of light music, Adolph Müller, has presented the archives of this city with 600 scores by his still more celebrated father of the same name, in view of the forthcoming 100th anniversary of his birth on October 7th next.

**Baden.**—A monument, executed by the sculptor Bock, has been erected here to Carl Millöcker, the well-known composer of operettas, who has left his manuscripts, besides a large sum of money, to this delightful watering-place near the Austrian capital.

**Salzburg.**—At the Grand Mozart Festival, two concerts conducted by Joseph Hellmesberger, who came with the Philharmonic Orchestra from Vienna, and two performances of *Don Juan*, with a cast of exceptional brilliancy under the skilful direction of J. F. Hummel, were given and excited the greatest enthusiasm.

**Graz.**—Two new, very charming pieces for the novel combination of "stringed" orchestra and harp, "The Harpist's Evening Song" and "Ave," by Wilhelm Kienzl, composer of the operas *Der Evangelimann* and *Don Quixote*, produced a very favourable impression, and might be recommended to kindred orchestral societies.

**Prague.**—Anton Bennewitz, born 1833 in Pzizart, Bohemia, since 1881 director of the Conservatorium, has, to general regret, retired into private life. The Bohemian Quartet is one example among many of the high-class teaching of that famous musical school, which was originally a German institute, but at which Bennewitz, although by birth a Bohemian, was of late almost the only representative of German art. His successor is Anton Dvorák, the present foremost Czechian composer (born at Mühlhausen, near Kralup, in 1841).

**Cracow.**—*Janek*, a new opera by L. Zelenski, director of the local Conservatorium, met with a very favourable reception.

**Paris.**—At the Opéra-Comique a one-act comic opera, *La Sœur de Jocrisse*, text after the vaudeville of the same name, has been produced with some success, although the over-ambitious music provided by Antoine Banès acts somewhat as a "drag" upon the slight and bustling theme.—It will be matter for surprise to many that the highest receipts (22,926.90 francs) during last year at the Grand Opéra were realized by the *Huguenots*. At the Opéra-Comique they were gained (9,634.60 frs.) by *Louise*; at the Renaissance (4,404.50 frs.) by *Iphigenia in Tauris*;

at the Théâtre de la République (4,090 frs.) by *La Reine de Saba*; and at the Folies Dramatiques by *Les Dragons de Villars* (2,852.25 frs.).—Dr. Schiller, husband of the *diva* Yvette Guilbert, is preparing for a second series of (fourteen fortnightly) German (Morning) Concerts at the Opéra-Comique, from October 24th next. Messenger, Taffanel, Luigini, Hans Richter, Weingartner, Richard Strauss, Dr. Muck, Zumpe, Panzner, Mottl, Nikisch, etc., will alternately conduct, and numerous distinguished artists will appear.—And yet another cognate society is being started, under the patronage of the Société des Grandes Auditions, by A. Cortot and Willy Schütz at the Château d'Eau, for the production, from April 15th to June 1st next, of classical opera, with the *Götterdämmerung* as the opening piece (which will, however, have its French *première* at Marseilles). The Lamoureux Band of 100 (invisible) executants will be conducted by Chevillard, Mottl, Siegfried Wagner, and the twenty-three-year old Cortot, choral conductor of the present Bayreuth Festival. The performances will include Berlioz's *Faust*, with dresses and scenery as intended by the composer, as well as a complete Wagner Cycle.—The triennial prize offered by Paderewski to American composers has brought in 31 orchestral, 9 choral, and 28 chamber works; total, 68.—The Academy of Fine Arts has elected Paul Lacombe as corresponding member in place of the late Peter Benoit.—The great vocalist, Pauline Viardot-Garcia, since 1870 chiefly residing here, has completed her eightieth year.—The magnificent collection of musical autographs compiled by Charles Malherbe at the Conservatoire has been enriched with a valuable MS. by Beethoven which had been thought lost, to wit, the Polonaise for Military Band. It had hitherto only been known by a copy preserved in the archives of the Gesellschaft der Musikfreunde at Vienna. Beethoven's original MS. is inscribed in his own hand: "Polonaise, par Beethoven, 1810, Baden," and it is in very good condition.

**Marseilles.**—The Municipal Council has, for next season, appointed Vizentini, of the Paris Opéra-Comique, to the post of artistic director of the local opera.

**Vichy.**—Two new works, "A la Villa Medicis," by Henri Busser, and a "Cantique" for two flutes and strings by Massenot, were very successfully produced.

**Brussels.**—A Peter Benoit committee has been formed, to act jointly with the Antwerp and provincial committees already established, with the object of publishing the Flemish master's complete works, and of erecting two monuments in his memory at Antwerp and upon his grave respectively.

**Liège.**—The famous basso of the Brussels Monnaie, Henri Seguin, retires from the stage, and has accepted the appointment of professor of vocalisation at the local Conservatoire.

**Löwen.**—Edgar Tincl's secular music-drama *Godoleva* was given with great success under the composer's direction.

**St. Petersburg.**—A two-act opera, *Urvasi*, by Dlussky, popular song-writer, has been produced privately with considerable effect, and will probably be heard in public next season.—The Russian Government is negotiating for the purchase of the famous collection of musical instruments left by the lawyer Snoeck, of Ghent. It includes, amongst other most valuable rarities, some pianofortes adorned with paintings by Rubens, Adolph Sax's models, etc. It is, at the initiative of the Czar, to form the nucleus of a musico-historic museum in this capital.

**Kiew.**—"A Song of the Triumph of Love," by Gartefeld, proved a very weak lyric illustration of Tourguenieff's novel.

**Rome.**—*Marianita*, opera in three acts, by the young composer Giordano Simeoni, met with what may be called a *succès d'amitié*.—The St. Cecilia prize for a four-part chorus on the "Prayer," by Giusti, has been awarded to Luigi Mapelli, professor of the Milan Conservatorio.

**Florence.**—The Society of Sacred Music offers for Italian composers a prize of 300 francs for a four-part mass with quartet and organ *ad lib.* The Queen-Dowager will accept the dedication of the prize work.

**Caserta.**—*Daniella*, a two-act lyric drama by Mariano Marzano, a young composer hitherto only known by some salon and "sacred" pieces, met with a very favourable reception.

**Sienna.**—A one-act lyric drama, *Ananke*, music by Cesare Flavoni, military bandmaster, has, in spite of the doleful libretto, achieved a decided success.

**Montecatini.**—At this Tuscan watering-place, where Giuseppe Verdi used annually to spend the summer season, a monument to his memory has been unveiled. Three grand monuments in honour of the *maestro* are secured—to wit, at Milan, Rome, and Busseto, his birth-place. The grandest, at Milan, will cost about half a million francs. This should satisfy the composer's most ardent admirers.

**Madrid.**—A new stage for Spanish opera is to be inaugurated next November.—Signal success was achieved by a new *sarsuela* of the emotional kind, *Dolores*, music by Vives and Quinslants.—The prize of 2,000 francs offered by the Buen Retiro Theatre has resulted in the reception of seven operas, among which *Marcia*, by Cleto Zavala, of Bilbao, carried off the victory. It is set down for performance without delay.

**Lisbon.**—A patriotic opera, *Dona Mecii*, by the young native composer Oscar da Silva was received with extraordinary enthusiasm.

#### OBITUARY.

ALBIN SWOBODA, born 1836, celebrated operetta singer and comedian.—WILHELMINE PFEIFFER VON WEISENEGGE, daughter of the famous Viennese tenor, Gustav Walter, in the eighties a favourite operatic soprano; aged 42.—PAUL F. KIRCHNER, born at Munich, vocal professor and conductor at Philadelphia; aged 44.—JOHANNA WEBER, *née* Pabst, born at Darmstadt, concert singer; died in Kansas City, aged 65.—KARL GRIEBEL, born at Coburg, once a favourite baritone of the Coburg and Hanover stage, and author of a book on vocalisation; aged 66.—PRINCE EDMUND POLIGNAC, born 1834 in Paris, pupil of Reber, one of R. Wagner's earliest partisans, composer of numerous vocal and instrumental works.—MLLE. MARTHE RIGALDY (Rigaut), successful vocalist of the Paris Opéra-Comique and other French stages, aged 28.—JOSEPH KAULICH, conductor of the Vienna Imperial Opera, professor and composer of numerous popular vocal pieces, masses, etc., aged 74.—EDMOND AUDRAN, composer of the operettas *Les Noces d'Olivette* and *La Mascotte*; aged 59.—HENRY JOHN LINCOLN, musical critic of the *Daily News* from 1866 to 1886, lecturer; aged 87.—RICHARD KLEINMICHEL, born at Posen, composer and pianist, editor of the *Signale*; died in Berlin, aged 54.—FRITZ SIMROCK, head of the music publishing firm of N. Simrock, of Berlin; died in Lausanne.

**AUGENER'S EDITION**  
OF THE PIANOFORTE MUSIC  
**SELECTED BY THE ASSOCIATED BOARD**  
OF THE  
**Royal Academy of Music and Royal College of Music**  
FOR  
**LOCAL EXAMINATIONS IN MUSIC, 1902.**  
In Eleven ONE SHILLING VOLUMES.

English Engraving and Printing uniform with the Volumes of Examination Music published by Messrs. Augener for 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, and 1901.

For ELEMENTS OF MUSIC EXAMINATION (in the Rudiments of Music) consult NIECKS, "Introduction to the Elements of Music," Augener's Edition No. 9180a, price net 1s., and for Scale, etc., Exercises, use "Complete Scales, Chords and Arpeggios," Augener's Edition, No. 9921, net 2s. For Aloys Schmitt, Preparatory Exercises (School Exam. Elementary and Lower Division), see Augener's Edition, No. 6388, net 6d.

**A—LOCAL CENTRE EXAMINATIONS.****JUNIOR GRADE.**

Augener's Edition No. 6501e, net 1s.

**LIST A.**

- Studies*:—Bach, Fugue in E minor, No. 10 of Book I.  
Cramer, Study in C, No. 43. (No. 8106c.)  
Loeschhorn, Study in G, Op. 194, No. 5. (No. 6556.)  
*Pieces*:—Beethoven, First Movement from Sonata in E, Op. 14, No. 1.  
Schumann, Abend-Musik, Op. 99, No. 12. (No. 8433.)  
X. Scharwenka, Ungarisch, Op. 43, No. 6.

Augener's Edition No. 6502e, net 1s.

**LIST B.**

- Studies*:—Bach, Three-part Invention, No. 6, in E. (No. 8012.)  
Bertini, Study in F minor, Op. 32, No. 38.  
Köhler, Study in G, Op. 128, No. 5.  
*Pieces*:—Hummel, Scherzo in F, No. 1 of Bagatelles, Op. 107. [6228.]  
Mendelssohn, "Lied ohne Worte," in A flat, Op. 38, No. 6. (No. 8433.)  
Schubert, Moment Musical in C sharp minor, Op. 94, No. 4.

Augener's Edition No. 6503e, net 1s.

**LIST C.**

- Studies*:—Berens, Study in G minor, Op. 61, No. 28.  
Cramer, Study in D minor, No. 24. (No. 8106b.)  
Clementi, Study in A, Grados No. 9. (No. 8095a.)  
*Pieces*:—Beethoven, Allegretto in F minor from Sonata, Op. 10, No. 2.  
Handel, Courante in E minor, from Suite IV.  
\*Walter Macfarren, Mariana, Romance.

\* Not included in this volume and to be had in separate form only.

**SENIOR GRADE.**

Augener's Edition No. 6504e, net 1s.

**LIST A.**

- Studies*:—Bach, Fugue in F, No. 12 of Book I.  
Clementi, Study in C, Grados No. 31. (No. 8095b.)  
Moscheles, Study in E flat minor, Op. 70, No. 2. (No. 6245a.)  
*Pieces*:—Beethoven, Prestissimo in C minor (Finale), from Sonata,  
Schumann, Scherzo in A flat, Op. 39, No. 1. [Op. 10, No. 1.]  
Jensen, Ricordanza.

Augener's Edition No. 6505e, net 1s.

**LIST B.**

- Studies*:—Bennett, Study in B flat, Op. 11, No. 3. (No. 8053.)  
Moscheles, Study in D flat, Op. 70, No. 21. (No. 6245b.)  
Rheinberger, Fugue in G minor, Op. 5, No. 3. (No. 6356.)  
*Pieces*:—Grieg, First Movement of Sonata in E minor, Op. 7. (No. 6140.)  
Handel, Gigue in A, from Suite I.  
Chopin, Mazurka in B flat minor, Op. 24, No. 4.

Augener's Edition No. 6506e, net 1s.

**LIST C.**

- Studies*:—Berger, Study in G minor, Op. 12, No. 3.  
Czerny, Study in A, Op. 740, No. 26. (No. 18.)  
*Pieces*:—Weber, Polacca in E, Op. 72.  
Mozart, Adagio in E flat, from Sonata in C minor. (Peters 486.)  
Mendelssohn, "Lied ohne Worte," in B flat minor. Op. 30, No. 2. (No. 6228.)

\*Walter Macfarren, Study in C, No. 1 of 12 Studies, 1st Set.

\* Not included in this volume and to be had in separate form only.

**B—SCHOOL EXAMINATION J.****ELEMENTARY.**

Augener's Edition No. 6507e, net 1s.

**LIST A.**

- Studies*:—Lemoine, Studies in C, Nos. 1 & 2, Op. 37. (No. 6218.)  
Gurlitt, Study in G, Op. 141, No. 7. (No. 6158.) [No. 2.]  
*Pieces*:—Loeschhorn, First Movement of Sonatina, in A minor. Op. 125.  
F. Kirchner, Ländlicher Tanz, Op. 69.

**LIST B.**

- Studies*:—Pauer, Study in C, No. 1 of "Twenty Studies." (No. 8319.)  
Loeschhorn, Study in C, Op. 65, No. 13. (No. 6531.)  
*Pieces*:—Bertini, Prelude and Allegretto in D, No. 5 of "12 Petits  
Morceaux." (No. 6081.) [No. 8356.]  
Reinecke, Gavotte in B (only, without Musette), Op. 228, No. 4.

**LIST C.**

- Studies*:—Czerny, Study in C, Op. 599, No. 18.  
Loeschhorn, Study in D, Op. 65, No. 21. (No. 6132.)  
*Pieces*:—Kuhlau, First Movement of Sonatina in C, Op. 55, No. 1.  
Gurlitt, Promenade, Op. 212, No. 9. (No. 6174.)

**LOWER DIVISION.**

Augener's Edition No. 6510e, net 1s.

**LIST A.**

- Studies*:—Czerny, Study in D, Op. 636, No. 11.  
Heller, Study in C, Op. 45, No. 1. (No. 6189.)  
*Pieces*:—Beethoven, Rondo (Allegro) in G, from Sonatina, Op. 49, No. 1.  
Gurlitt, "Wallflower," Op. 215, No. 3.

**LIST B.**

- Studies*:—Bertini, Study in A, Op. 100, No. 25.  
Czerny, Study in C, Op. 299, No. 8.  
*Pieces*:—Haydn, Tema con variazioni in C.  
Gade, Elegy, No. 1 of "Aquarellen," Op. 19. (No. 8141.)

**LIST C.**

- Studies*:—Loeschhorn, Study in C, Op. 192, No. 27. (No. 6552.)  
Gurlitt, Study in D, Op. 141, No. 21. (No. 6158.) [No. 9.]  
*Pieces*:—Mozart, Minuets Nos. 1 & 2, from Sonata in E flat. (Peters, 486.)  
Mackenzie, Rustic Dance in G, Op. 9, No. 1.

**HIGHER DIVISION.**

Augener's Edition No. 6513e, net 1s.

**LIST A.**

- Studies*:—Bach, Air in E flat, from "Suite française," No. 4.  
Cramer, Study in C minor, No. 44. (No. 8106c.)  
*Pieces*:—Kuhlau, First Movement of Sonatina in A, Op. 60, No. 2.  
Liszt, Consolation No. 5, in E.

Augener's Edition No. 6514e, net 1s.

**LIST B.**

- Studies*:—Bach, Two-part Invention, No. 13, in A minor. (No. 8012.)  
Czerny, Study in C, Op. 299, No. 8.  
*Pieces*:—Mozart, Allegretto (Finale) from Sonata in D. (Peters 486, No. 13.)  
Chopin, Mazurka in A flat, Op. 30, No. 2.

Augener's Edition No. 6515e, net 1s.

**LIST C.**

- Studies*:—Pauer, Courante in B flat, Op. 75, No. 5. (No. 8283.)  
Heller, Study in D minor, Op. 45, No. 23. (No. 6189.) [No. 2.]  
*Pieces*:—Haydn, First Movement from Sonata in E minor. (Peters 7134.)  
\*Edward German, Minuet in G.

\* Not included in this volume and to be had in separate form only.

**AUGENER & CO., 199, Regent Street, LONDON, W.**  
22, NEWGATE STREET, E.C., & 6, NEW BURLINGTON STREET, W.



**MUSIC SELECTED BY THE ASSOCIATED BOARD  
OF THE  
Royal Academy of Music and Royal College of Music  
FOR  
LOCAL EXAMINATIONS IN MUSIC, 1902.**

*Published or stocked by AUGENER & CO.*

**ORGAN.**

*Scales*:—SCALES, comprising all the Diatonic Scales with Chromatic Scale for Manuals alone, and for Pedals alone; also with all the Diatonic Scales in contrary motion for right hand and Pedals, and for left hand and Pedals. Compiled by E. H. TURPIN. Edition No. 5830 ... .. net 1 —

**Local Centre: Junior Grade.**

*Pieces*:—HESSE. 12 melodious Pieces, No. 10 in A. "Cecilia," Book I. Augener's Edition No. 5851 ... .. net 1 —  
MENDELSSOHN. Allegretto in F, from Sonata IV. (E. Prout). Augener's Edition No. 9542d ... .. net 1 —

**Local Centre: Senior Grade.**

*Pieces*:—BACH. Fugue in A major. Peters' Edition, Vol. II., No. 241 ... .. net 3 3  
Or Edited by W. T. Best, Augener's Edition No. 9835 net 1 —  
RHEINBERGER. First Movement from Sonata in c minor. Augener's Edition No. 8703 ... .. net 1 —

**School Examinations: Lower Division.**

*Pieces*:—MENDELSSOHN. Adagio in A flat, from Sonata I. (E. Prout). Augener's Edition No. 9542a ... .. net 1 —  
BACH. 8 Kleine Preludien & Fugen. No. 1 in c major. Peters' Edition, Vol. VIII ... .. net 3 3  
Or Edited by W. T. Best, Augener's Edition No. 9854 net 1 —

**School Examinations: Higher Division.**

*Pieces*:—BACH. Short Prelude and Fugue in E minor. Edited by W. T. Best. Augener's Edition No. 9854 ... .. net 1 —

**VIOLIN.**

*Scales*:—COMPREHENSIVE SCALE MANUAL for the Violin, by Hans Wessely. Augener's Edition No. 5686 net 2 —  
Or SCALE AND ARPEGGIO MANUAL for the Violin, arranged with a special view to the requirements of candidates at the various Local Examinations, compiled by A. LAUBACH. Edition No. 5672 ... .. net 1 —

**Local Centre: Junior Grade.**

*Pieces*:—HANDEL. Sonata No. 5, first and second movements. Handel's Sonatas, Vol. II. Peters' Edition, No. 2475b ... .. net 1 8  
MOZART. Sonata in E minor, first movement. Edition No. 14 ... .. net 5 —

**Local Centre: Senior Grade.**

*Studies*:—FIORELLI. 36 Etüden, No. 3, in c major; 12, in d major; 28, in d major. Peters' Edition, No. 283 ... .. net 1 1  
Or Edited by Ernst Heim. Augener's Edition No. 5654 ... .. net 1 —

*Pieces*:—BEETHOVEN. Sonata in A major, Op. 12, No. 2. Third movement. Edition No. 133 ... .. net 4 4

**School Examinations: Higher Division.**

*Pieces*:—GLUCK. Ballet and Gavotte. (Ries, Albumblätter, No. 20.) 3 —

**VIOLONCELLO.**

*Scales*:—SCALE AND ARPEGGIO MANUAL for the Violoncello. Comprising Major and Minor Scales in all keys, Chromatic Scales and Arpeggios, etc. Compiled by HENRY BAST. Edition No. 7768 ... .. net 1 —

**Violoncello (continued).**

**Local Centre: Junior Grade.**

*Studies*:—J. WERNER. Technical Studies, Op. 50, Book I., Nos. 3 and 4. Augener's Edition No. 7765a ... .. net 2 —  
S. LEE. Nos. 7, 8, and 9, from Guide du jeune Violoncelle. Augener's Edition No. 5632 ... .. net 1 6

*Pieces*:—TARTINI. Adagio Cantabile from Album Classique, Vol. III. Augener's Edition No. 7662c ... .. net 1 4  
OLD FRENCH GAVOTTE, Vortragstudien No. 43 ... .. net 2 —

**Local Centre: Senior Grade.**

*Studies*:—MERK. Lento and Vivace, No. 4 from 20 Exercises, Op. 11. Augener's Edition No. 7777 ... .. net 1 —  
FRANCHOMME. 12 Caprices, No. 1, Op. 7, Book I. ... .. net 4 —

*Pieces*:—MENDELSSOHN. Last movement from Sonata in B flat. Edition No. 1735a ... .. net 2 2  
E. SCHÜTT. Arioso, Op. 33 ... .. net 3 —  
GOLTERMANN. Saltarello in B minor ... .. net 4 —

**School Examinations: Elementary.**

*Studies*:—GRÜTZMACHER. Daily Exercises, Nos. 5, 6, 9, 10 and 16. Augener's Edition No. 7773 ... .. net 1 4  
BRÜCKNER. Short Studies, Op. 30, Nos. 1 & 2. Augener's Edition No. 7762 ... .. net 1 —

*Pieces*:—SQUIRE. "Le Plaisir," from Petits Morceaux, Op. 16. Augener's Edition No. 7754 ... .. net 2 —  
Or separately ... .. net 3 —  
GOLTERMANN. "Trauer," Op. 118, No. 2 ... .. net 3 —  
or Op. 118, complete, Augener's Edition No. 7690 net 2 —

**School Examinations: Lower Division.**

*Studies*:—GRÜTZMACHER. Daily Exercises, Nos. 11, 12, 13, 14, 15, 17 & 18. Augener's Edition No. 7773 ... .. net 1 4  
J. WERNER. Technical Studies, Op. 50, Book I., Nos. 1 & 2. Augener's Edition, No. 7765a ... .. net 2 —

*Pieces*:—M. HAUSER. Le Rêve, "Morceaux favoris," No. 16 ... .. net 2 6  
GOLTERMANN. Gavotte from Modern Suite, Op. 122 ... .. net 3 —  
or the Suite complete, Augener's Edition No. 7691 net 2 —

**School Examinations: Higher Division.**

*Studies*:—BRÜCKNER. Nos. 10 and 14, from Op. 30. Augener's Edition No. 7762 ... .. net 1 —

*Pieces*:—REINECKE. "Prière du Soir." "Morceaux favoris," No. 1, 2 6  
RÉNARD. Berceuse in G. ... .. net 5 —

**SINGING.**

**Local Centre.**  
**SOPRANO.**  
*Pieces*:—HANDEL. Recit.: "O, worse than death," and Air: "Angels ever bright and fair." Handel's Songs, No. 16 ... .. net 1 —

**MEZZO-SOPRANO.**  
*Pieces*:—HANDEL. Recit.: "To Heaven's Almighty King," and Air: "O Liberty, thou choicest treasure." Handel's Songs, No. 5 ... .. net 1 —  
SCHUMANN. "Widmung" in A flat. (G. 33) ... .. net 1 —

# Music for Local Examinations of Royal Academy of Music and Royal College of Music, 1902 (continued).

## Singing (continued):—

### CONTRALTO.

*Pieces:—* HANDEL. Recit.: "Then shall the eyes of the blind be opened," and Air: "He shall feed His flock," Handel's Songs, No. 18 ... net 1 --

### TENOR.

*Pieces:—* HANDEL. Recit.: "O God, Who from the suckling's mouth," and Air: "Sing songs of praise," Handel's Songs, No. 9 ... net 1 --

### BARITONE.

*Pieces:—* HANDEL. Recit.: "Behold I tell you a mystery," and Air: "The trumpet shall sound," Handel's Songs, No. 19 ... net 1 6

HATTON. "To Anthea," in E. (No. 2) ... net 1 --

### BASS.

*Exercises:—* CONCONE. 40 Lessons. Edited by Mme. M. Marchesi. (Nos. 3 in A flat, 11 in F, 14 in D flat.) Augener's Edition No. 6791 ... net 1 --

*Pieces:—* HANDEL. Recit.: "Be comforted," and Air: "The Lord worketh wonders," Handel's Songs No. 3. ... net 1 6

SCHUBERT. The Wanderer, in E. (G. 138.) ... net 1 --

## School Examinations: Elementary.

### SOPRANO.

*Exercises:—* CONCONE. 50 Lessons. Edited by Mme. M. Marchesi. (Nos. 2 in G, 4 in F.) Augener's Edition No. 8822 net 1 --

*Pieces:—* SCHUMANN. Ladybird. Augener's Edition No. 8924 net 1 6

## School Examinations: Higher Division.

### SOPRANO.

*Exercises:—* CONCONE. 50 Lessons. Edited by Mme. M. Marchesi. (Nos. 26 in D, 36 in A minor and major.) Augener's Edition No. 8822 ... net 1 --

*Pieces:—* HAYDN. Canonet, "My mother bids me bind my hair." (Haydn's 12 Canonets.) Augener's Edition No. 8840. net 1 --

### MEZZO SOPRANO.

*Exercises:—* CONCONE. 50 Lessons for the Medium of the Voice. Edited by Madame M. Marchesi. (Nos. 6 in A minor, 29 in A flat.) Augener's Edition No. 8822 ... net 1 --

*Pieces:—* BENNETT, W. STERNDAL. "Dawn, gentle flower." (Bennett. 6 Songs, Op. 35.) Augener's Edition No. 8816b ... net 1 --

REINECKE. "Evening Song" (Abendlied) in E flat. Germania, No. 348 ... net 1 --

### CONTRALTO.

*Pieces:—* HANDEL. Song, "Return, O God of Hosts." Handel's Songs, No. 21 ... net 1 --

SCHUBERT. "Faith in Spring" (Frühlingsglaube), in A. Augener's Edition No. 8901d ... net 1 6

### TENOR.

*Pieces:—* SCHUBERT. "The Questioner," in B flat. (G. 748) net 1 --

### BARITONE AND BASS.

*Exercises:—* CONCONE. 40 Lessons. Edited by Mme. M. Marchesi. Baritone: Nos. 17, in G, 22, in A flat. Bass: Nos. 5, in A minor, 6, in F major. Augener's Edition No. 6791. net 1 --

*Pieces. Baritone:—* MENDELSSOHN. "For the mountains shall depart." From Elijah ... net 1 --

*Bass:—* MENDELSSOHN. "Consume them all." From St. Paul. (B.S. 71) ... net 1 --

SCHUMANN. "Row gently here." (G. 747) ... net 1 6

London: AUGENER & CO., 199, Regent Street, W.  
City Branch: 22, Newgate Street, E.C.

# Short Voice Training Exercises,

In 2 and 3 Parts.

By H. HEALE.

Edition No. 6798; net, 6d.

London: AUGENER & CO., Regent Street and Newgate Street.

# JUST PUBLISHED—New and Enlarged Edition of "POPPIES IN THE CORN."

CANTATA FOR SOPRANO AND CHORUS.

WRITTEN BY

FLORENCE G. ATTENBOROUGH

("CHRYSTABEL")

Composed by ALEX. S. BEAUMONT.

Full Orchestra Score, 2s. 6d. net; Vocal and Pianoforte Score, 1s. net; Orchestral Parts, 3s. net; Harmonium or Organ Parts, 1s. net.

The great success of this extremely melodious and well-written work has necessitated a reprint.

Most favourably reviewed by all Musical Critics and by the Press.

CHARLES WOOLHOUSE, 174, WARDOUR STREET, LONDON, W.

# Ancient and Modern - - - - Music and Books.

CATALOGUE No. 107.

Just ready. 28 pages, post free, for stamp.

REEVES, 83, CHANCERY CROSS ROAD, LONDON.

# EDUCATIONAL PIANOFORTE WORKS, with Continental Fingering.

# First Pianoforte Instructor:

Lessons and Finger-Exercises within the compass of 5 to 7 notes, with special regard to Time and Rhythm, by

FRANZ KULLAK.

(Continental Fingering.)

Augener's Edition, No. 6201. Price, net, 1s.

THE special aim of this work is to impart a thorough grounding in Time and Rhythm, therefore after instruction on the names of the notes on the keyboard and on the staves (with reading exercises), counting is at once introduced with elementary finger exercises. "Lessons" then follow in the form of short, easy exercises (both hands alike) illustrating 1, 2, 3, 4 Time, dotted notes and syncopation. Intervals are next described, with finger-exercises on thirds, fourths, and fifths. Then triplets are introduced, 1, 2, 3 Time, double notes, rests, staccato, 1, 2, 3 Time and "Expression"—all with practical exercises or little "pieces". In Lesson 34, the pupil is first advanced to playing "Different notes in both hands," followed by exercises and pieces on "Accidentals," "The Bass Clef," etc. The little pieces throughout possess the great advantage of being all original, and not merely arrangements of well-known airs, and the letterpress is as concise as possible. The whole work is eminently adapted for little children.

"F. Kullak's 'First Pianoforte Instructor' consists of lessons and finger exercises within the compass of 5 to 7 notes, 'with special regard to time and rhythm.' It is emphatically one of the most thorough books of its kind that has been issued for some months past."—*Musical Standard*, February 22, 1896.

# Progress in Pianoforte Playing

44 Lessons for the study of Major and Minor Scales, and of the Principal Ornaments, by

FRANZ KULLAK.

(Continental Fingering.)

Augener's Edition No. 6202. Price, net, 1s.

"Franz Kullak has supplied a very excellent course of lessons for the study of the major and minor scales in his 'Progress in Pianoforte Playing'—a work intended to supplement the author's 'First Instructor.' Advanced players will glean much valuable information from these pages, despite their seeming elementary tone and character; for, as noted in the introductory remarks, 'the scales, which in all stages of training constitute an essential part of technique, often embarrass even such players as are able to overcome other difficulties with comparative ease.' This book should find ready acceptance with all students of the pianoforte."—*Musical Opinion*, July, 1896.

London: AUGENER & CO., Regent Street and Newgate Street.





## NEW EDITIONS OF PIANOFORTE MUSIC.

THEODORE KULLAK'S  
CHILD-LIFE

(KINDERLEBEN).

## 24 ORIGINAL PIECES FOR THE PIANOFORTE.

(Op. 62 and Op. 81.)

Newly Revised by CORNELIUS GURLITT.

(Continental Fingering.)

Op. 62.		s. d.
1. A short Fairy Tale	...	1 —
2. Sunday Morning	...	1 —
3. Grandfather's Clock	...	1 —
4. Playing in the Meadow	...	1 —
5. Grand Parade	...	1 —
6. Lullaby	...	1 —
7. Dancing on the Lawn	...	1 —
8. Boating on the Lake	...	1 —
9. The Mill on the Brook	...	1 —
10. Skating	...	1 —
11. Birdie's Death	...	1 —
12. The Evening Bell	...	1 —
Op. 81.		s. d.
13. A Prayer	...	1 —
14. The Little Traveller	...	1 —
15. Grandmamma Tells a Ghost Story	...	1 —
16. Running a Race	...	1 —
17. Opening of the Children's Ball	...	1 —
18. Dream-angels	...	1 —
19. Cheerfulness	...	1 —
20. The Nightingale in the Copse	...	1 —
21. Spinning Song	...	1 —
22. A Goblin up the Chimney	...	1 —
23. The Little Huntsmen	...	1 —
24. The Little Rope-dancer	...	1 —

Also in One Volume, Edition No. 8207; in paper covers, net, 1s. 6d.; bound in cloth, net, 4s.

"Kullak's 'Child-life,' revised by Gurlitt, is another interesting volume, as these twenty-four pieces are among the most pleasing in existence for young performers."—*Musical News*.

"Cornelius Gurlitt—himself a delightful composer for children—has newly revised Theodore Kullak's 'Child-life,' Op. 62 and 81. What a fund of inspiration there is in these little, well-known pieces! No wonder teachers have such a high opinion of them. They are extremely simple; they are interesting; they are, in fine, masterpieces in miniature."—*Musical Standard*.

## GURLITT, CORNELIUS.

## Popular Pianoforte Tutor.

The Elements of Music, Elementary Five-finger Exercises, The Scales, 6 Melodious and Easy Duets, 20 Popular Melodies and Pieces in c major and A minor, Exercises in Double Notes, Scale Exercises in c major, e minor, f major, and d minor, 27 Popular Melodies in c, g, f, and e major, and d minor, Grace Notes or Ornaments, Arpeggios, the major and minor scales, 15 Popular Melodies in various keys.

80 Folio pages.

A.—Edition with English Fingering.

Complete, in paper cover, 5s.; bound in boards, 6s.

B.—Edition with Continental Fingering.

Complete, in paper cover, 5s.; bound in boards, 6s.

"Is of recognised utility."—*Times*.

"The 'Popular Pianoforte Tutor,' revised, partly arranged and fingered, by Cornelius Gurlitt, is a thoroughly reliable volume. In fact, it is not easy to see how anyone can be genuinely in need of a better book 'consisting of the elements of music.'"—*Musical Standard*, February 11th, 1899.

"Gurlitt's 'Popular Pianoforte Tutor' needs no recommendation thus late in the day, but it is to be mentioned because, to make it universally acceptable, it is published in two editions, one with Continental, and the other with English, fingering, so that it may justly be now said to fulfil every requirement."—*Musical News*, February 4th, 1899.

"The instructor under consideration stands out prominently through the thoroughness and all-round excellence of its teaching."—*Musical Opinion*, March, 1899.

AUGENER &amp; CO., London: 109, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

New Edition, arranged in Progressive Order,  
OF  
R. SCHUMANN'S ALBUM  
for the Pianoforte.

Revised, fingered, and supplemented with instructive annotations

BY

TH. KULLAK.

Album for the Young. Op. 68:—

- |  |   |
|--|---|
| 1. Air (Melody) and Soldiers' March.           | 14. The Horseman's Song.                  |
| 2. Humming Song and Choral.                    | 15. Reminiscence and Canon.               |
| 3. A Little Piece and First Lost.              | 16. Sheherazade.                          |
| 4. The Poor Orphan and Merry Peasant.          | 17. Welcome to May.                       |
| 5. Hunting Song and Siciliano.                 | 18. Mignon and Northern Song.             |
| 6. Wild Horseman and Reapers' Song.            | 19. Sailors' Song.                        |
| 7. A Little Study.                             | 20. * * * (No. 39).                       |
| 8. Popular Air and Romance.                    | 21. Italian Sailor's Song.                |
| 9. Spring Song.                                | 22. Round.                                |
| 10. Little Wanderer and * * * (No. 21).        | 23. Winter Time, I., and New Year's Song. |
| 11. Rustic Song and Recollections of the Play. | 24. Choral.                               |
| 12. Harvest Song and * * * (No. 26).           | 25. Battle Song.                          |
| 13. Knight Rupert.                             | 26. The Stranger.                         |
|  | 27. Vintage Time.                         |
|  | 28. Fughetto.                             |
|  | 29. Theme.                                |
|  | 30. Winter Time, II.                      |

Scenes of Childhood. Op. 15:—

- |  |   |
|--|---|
| 31. Of Strange Countries and People (From Foreign Parts), and Catch me if you can. | 35. Child Falling Asleep.                                   |
| 32. A Strange Story.   | 36. The Entreating Child and the Knight of the Hobby-Horse. |
| 33. Reverie (Dreaming), and At the Fireside.                                       | 37. Quite Happy.  |
| 34. An Important Event, and The Poet Speaks.                                       | 38. Almost too Serious.                                     |
|  | 39. Frightening.  |

Continental fingering, price 1s. each.

Also in One Volume, Edition No. 8418. In paper covers, net, 3s.; bound in cloth, net, 5s.

London: AUGENER & CO., 109, Regent Street, W.  
City Branch: 22, Newgate Street.

## A BECEDARIAN (THE) IN PIANOFORTE

PLAYING.—Elementary Pianoforte School, arranged in easy steps leading from the first beginning up to the degree of difficulty of Clementi's 1st Sonata in c (English fingering):—

Part I. 17 Melodious Pianoforte Duets. The Treble (for s. d. the Pupil) within the compass of five notes. Crotchets only used; no rests ... .. 4 0

Part II. 20 Melodious Pianoforte Duets. The Bass (for the Pupil) within the compass of five notes. Duets 1 to 6, only crotchets and no rests. Duets 7 to 10, semi-breves, minims, and crotchets used ... .. 4 0

Part III. Introduction to the Rudiments of Music. Daily Exercises, Duets within the compass of five notes of different value, Airs and Melodies (in the Treble clef only) ... .. 4 0

Part IV. Daily Exercises. 14 Instructive Pieces, Airs and Melodies ... .. 4 0

Part V. Daily Exercises, Variations, Airs, Pieces, &c., leading up to the degree of difficulty of Clementi's 1st Sonata in c ... .. 4 0

AUGENER &amp; CO., 109, Regent Street, and 22, Newgate Street, London.

Also ROBERT COCKS &amp; CO., 6, New Burlington Street, W.

## NEW LARGE NOTE PIANOFORTE SCHOOL

For Small Children; initiatory to larger pianoforte schools. Four pages Text, Twenty pages Music. English Fingering. Full Music size.

Net, 2s. 6d.

ROBERT COCKS &amp; CO., 6, New Burlington Street, London, W.

Also AUGENER &amp; CO., Regent Street and Newgate Street.

# NOVELTIES | NOUVEAUTÉS

published on September 1st, 1901, by le 1er Septembre, 1901, chez

AUGENER & CO., 199, REGENT STREET, W.,  
and 22, Newgate Street, London, E.C.

- PIANOFORTE SOLOS (à 2 mains).** s. d.
- 6054 BERENS, H. Six Études enfantines. Revised, phrased, and fingered by O. Thümer. C. net 1 —
- 6126 FOWLES, ERNEST. Studies in Part-Playing for the Pianoforte. C. ... net 2 6
- 6191 HELLER, STEPHEN. 24 Studies (Nouvelles Etudes) Op. 90. Revised, phrased, and fingered by O. Thümer. C. ... net 2 —
- HOLBROOKE, J. Valse Caprice on "Three Blind Mice," Op. 4, No. 1 ... net 4 —
- KIRCHNER, F. Humoreske, Op. 881. C. ... 3 —
- KUHLSTROM, ERIC. THE PRIMULA SERIES OF PIANOFORTE ALBUMS. A collection of Original Pieces and Exercises for Small Hands and in Easy Keys, leading up to the difficulty of Clementi's first Sonatina in C, selected, edited and partly arranged by Eric Kuhlstrom. C:—
- 5881 Book I. 80 Exercises for use in the most elementary stages of Pianoforte Playing ... net 1 6
- 5882 Book II. 50 elementary Original Pieces (without Octaves) ... net 1 6
- 6236 MERKEL, G. 3 Lieder ohne Worte, Op. 1. Revised, phrased, and fingered by O. Thümer. C. net 1 —
- MOORE, GRAHAM P. Deux Morceaux, Op. 50. C:—
- No. 1. Mélodie Slave ... net 3 —
2. Caprice Slave ... net 3 —
- 6327 RAFF, J. Angela's last day in the Convent (Angelen's letzter Tag im Kloster). A cycle of epico-lyric Fragments. Op. 27. C. ... net 1 6
- THÜMER, O. New School of Studies: a Collection of Progressive Studies in all styles, from the most elementary up to concert standard; selected, edited and fingered. C. :—
- 6607a Book VIIa. Intermediate Grade. Series I. (15 Studies by Czerny, A. Schmitt, Concone, Loeschhorn, J. S. Bach, Berens, and Heller) net 1 —
- NEW LARGE-NOTE PIANOFORTE SCHOOL for Small Children. (Initiatory to larger Pianoforte Schools) E. ... net 1 6
- STUDIES AND PIECES contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music, 1902. Uniform with the Examination Volumes in Augener's Edition for 1891-1901.
- In eleven one shilling volumes. C:—
- A.—LOCAL CENTRE EXAMINATIONS.
- 6501e Junior Grade: List A (3 Studies and 3 Pieces) net 1 —
- 6502e List B (3 Studies and 3 Pieces) net 1 —
- 6503e List C (3 Studies and 2 Pieces) net 1 —
- 6504e Senior Grade: List A (3 Studies and 3 Pieces) net 1 —
- 6505e List B (3 Studies and 3 Pieces) net 1 —
- 6506e List C (2 Studies and 3 Pieces) net 1 —
- B.—SCHOOL EXAMINATIONS.
- 6507e Elementary: List A, B, and C. (6 Studies and 6 Pieces) ... net 1 —
- 6510e Lower Division: List A, B, and C. (6 Studies and 6 Pieces) ... net 1 —
- 6513e Higher Division: List A (2 Studies and 2 Pieces) net 1 —
- 6514e List B (2 Studies and 2 Pieces) net 1 —
- 6515e List C (2 Studies and 1 Piece) net 1 —
- (For Specification, see page 211.)

## VIOLIN AND PIANOFORTE.

- DE-ANGELIS, G. Petite Légende ... 3 —
- GOUNOD, C. L'Angelus, Melody. Arranged by Cornelius Gurliitt ... 2 6
- Minuet, arranged by Cornelius Gurliitt ... 4 —

## Novelties (continued)—

Edition Number.

s. d.

## INSTRUMENTAL.

- HEIM, ERNST. Arena. A Collection of Duets for 2 Violins, arranged in progressive order, carefully marked and annotated :—
- 11803a Book IIIa. Easy duets with change between first and second positions, by Gemmiani, Mazas, C. G. Müller, and Blumenthal ... net 1 6
- RIES, H. Progressive Duets for 2 Violins, revised and fingered by Ernst Heim :—
- 5629a Book I. First position. Easy double-stopping.
- 5629b Book II. First and second positions.
- 5629c Book III. Up to third position.
- 5629d Book IV. Up to sixth position.
- 5629e Book V. Up to seventh position.
- 5629f-i Books VI.-IX. In all positions. 4 Books. 9 Books each, net 1 —
- 5392 RIEMANN, DR. HUGO. Old Chamber Music (Alte Kammermusik). A selection of Canzones, Sonatas, etc. (*da chiesa and da camera*), for strings alone, or with a thorough-bass, by composers of the 17th and 18th centuries; edited and arranged. Book II in score ... net 2 —
- VOCAL.**
- ABT, F. If Thou should'st ask while dreaming (Wenn du im Traum wirst fragen). (Germania, 672) ... net 1 6
- 4079 GOUNOD, C. Song of the Bell (L'Angelus). Arranged for 2 female voices with Pianoforte accompaniment by H. Heale ... net 3 —
- 4080 — The Sun comes forth. Minuet, arranged for 2 female voices, with pianoforte by H. Heale. net — 6

AUGENER & Co., 199, Regent Street, London, W.

Principal Dept of Foreign and English Music,  
and Publishing Business.

Branches at 6, NEW BURLINGTON STREET, W.,  
and 22, NEWGATE STREET, E.C.

Cheques and Post Office Orders payable to the order of Augener & Co., and to be crossed "Union Bank of London, Limited."

Telegraphic Address—AUGENER, LONDON.

National Telephone: 3631 "Gerrard."

## CONTENTS.

	PAGE
STANDS MUSIC WHERE IT DID? BY EDWARD A. BAUGHAN. ...	193
GESCHICHTE DER MUSIK SEIT BEETHOVEN, VON DR. H. RIEMANN. BY J. S. S. ...	195
THE PHILOSOPHICAL SIDE OF SOME LAWS OF HARMONY. BY LOUIS B. PROUT, A.R.A.M. (concluded) ...	196
CORNELIUS GURLITT ...	197
THE CONCERT SEASON. A RETROSPECT ...	198
LETTER FROM LEIPZIG ...	199
OUR MUSIC PAGES: J. S. BACH'S SARABANDE FROM 1ST FRENCH SUITE AND SICILIANO FROM 2ND SONATA FOR PIANOFORTE AND FLUTE, ARR. FOR PIANOFORTE BY ERIC KUHLSTROM ...	200
REVIEWS OF NEW MUSIC AND NEW EDITIONS ...	200
SOME REFLECTIONS ON THE OPERA SEASON ...	202
MUSICAL NOTES:—	
Home and Colonial ...	207
Foreign ...	208
Obituary ...	210
SEPTEMBER NOVELTIES OF AUGENER & Co. ...	216